SOCIAL SEMIOTICS OF TRANSLINGUAL PAKISTANI CONTENT WEBSITES

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Social Semiotics of Translingual Pakistani Content Websites** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Title: Social Semiotics of Translingual Pakistani Content Websites

Since traditional media migrated to the digital world, a surge of new independently owned content generating websites have entered the field of journalism. The shift has opened countless linguistic stylistic choices to be employed by writers. In recent years, Pakistan has been introduced to these reporting platforms operated by youth. Since Pakistanis are inherently multilingual and multicultural, this phenomenon is also observed in the communication strategies in the online space. As a result, the individuality of concerned situation offers a plethora of new research opportunities, as explored herein. This study collected headlines and titles (textual modes), images, emoticons (visual modes) as used by three leading Pakistani content websites *Mangobaaz*, *Parhlo* and *The Current* to analyze their translingual and multimodal practices using Wei's (2017) theory of translanguaging and social semiotics theory for communication presented by Kress (2010) and concluded that the creative youth of Pakistan break the outdated mold of monolingual and monomodal ways of conversing and sharing. The study has implications which suggest a shift towards a contemporary medium for communication which are not limited to translingual approaches to quoting, commentary, naming and labeling, calculated, obscure and concrete mode selection, various ways of addressing, usage of questions, identity, hashtags, emoticons and abbreviations. Where previous Pakistani studies have focused primarily on traditional news sources; this study is the first of its kind to approach the growing industry of Pakistani independent media startups.

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DEDICATION

This thesis is dedicated to my parents as I shall remain forever indebted to them.

CHAPTER 1

INTRODUCTION

The past two decades have witnessed a steady shift in the modes used for reporting news and information for the consumption of the general public around the world. Today, the print media is fast losing its readership to electronic media, whereas the electronic media, generally owned and operated by big media groups, is facing a viewership challenge from the rapidly rising independently-owned news-reporting portals. In fact, it in itself has evolved into a new genre in reporting, now termed as mobile or data journalism. Mobile journalism is a relatively new form of journalistic production which relies on various modes of communication including texts, visuals and audios and is circulated primarily in the online realm through websites, applications and social media (Westlund, 2013). Online entertainment media websites, such as *BuzzFeed*, adopt an innovative and creative approach to both inform and entertain the audience.

The creative liberty at the disposal of the young Pakistani content writers, and the need for them to retain maximum subscribers for socioeconomic dividends, has led to innovative use of languages and semiotic symbols to convey the intended information. Several languages are meshed together alongside images, layouts, fonts, moving images, etc. in a multimodal but meaningful manner to entice, entertain, as well as inform the audience. Postmodern scholars therefore argue that the social semiotic aspects (Kress, 2010) used in online communication need to be explored from the perspective of translanguaging (Wei, 2017) to understand the true nature of this multimodal way of conveying meaning. Wei (2017) defines translanguaging as the fluid and dynamic practices that transcend the boundaries between named languages, language varieties, and language and other semiotic systems, and recommends a multimodal social semiotic approach (Kress, 2010) to exploring online communication.

1.1. Background to the Study

Online content creation in Pakistan has also taken a similar turn. Drawing inspiration from websites such as *BuzzFeed* (Hussain, 2017), independent online media startups such as *Mangobaaz* and *Parhlo* have been setup to inform and entertain national as

well as international audience. Although most of these websites are primarily either English or Urdu based, they mix and mesh languages and cultures through multimodal semiotic means in order to immerse readers into the context of discussed events. There is, however, a lack of research output as well as interest in this area, particularly in the context of Pakistan, where switching and mixing of languages is generally regarded as language deficiency rather than translingual communication. This study therefore aims to explore how and in what ways Pakistani content websites combine languages and other semiotic means and resources in an innovative and creative way in order to convey meaning, share information, create interest, retain followers and increase their viewership.

1.2. Statement of the Problem

Since the shift of traditional media to the digital world, there has been a rise in independently owned publishing houses. Online journalists are expected to produce multiple stories on a daily basis, targeting genre and subject specific audiences. The social semiotic concept of multimodality (Kress, 2010) gives opportunity to writers to manipulate different modes of communication like text, images, GIFs and videos while allowing them to branch out of language restrictions through translanguaging (Wei, 2017). Creators find attractive and trendy means to display shape eye-catching and clickable headlines across interfaces through the multimodal format by stitching together a meaningful story or concept through various modes of communication. Through translanguaging, creators have an outlet to branch into multiple cultures and contexts without the need to shift between two distinct languages and Pakistanis are no stranger this phenomenon in both face-to-face communications as well as in the online space (Anwar, 2009). In the recent years, various self-funded media outlets have risen in popularity, taking advantage of the growing multimodal market for content and through translanguaging have brought a unique twist to the traditional format of journalism. While research studies of international status have addressed and explored this stylistic approach to journalism, it has yet to be studied within the context of Pakistan. This study bridges the gap and brings forth the argument that language is inherently translingual and multimodal and will continue to thrive in this regard as the online space continues to move towards an increasingly multimodal direction. Multimodal analysis encompassed by the overarching theory of translanguaging, studied the ever-changing interface of sampled content websites,

revealing how they manipulate textual and visual sources to produce a layout and content which not only appeals to their audience but also shapes their meaning and interest.

1.3 Research Objectives

The objectives of this research study are as follows:

i.   To explore multimodal sources employed by independently-owned Pakistani content websites to convey information and retain interest.

ii. To determine the ways in which modern translingual communication challenges the outdated monolingual variety.

1.4. Research Questions

The proposed study is to answer the following questions:

i.   How do independent Pakistani content media websites incorporate social semiotic resources to provide information and retain interest?

ii. In what ways does this translingual communication challenge the traditional English-centric monolingual mode of conversing?

1.5. Rationale

As the contemporary landscape of language as evolved over the decades with significant changes made to the use of writing and its various functionalities (O'Halloran, 2010), the unilingual and unimodal approach to meaning-making has been overtaken with the approach that communication is indeed also made up of gestures, gaze and body language. The social semiotics theory has broadened this and has brought forth the argument that although writing is the dominating mode in print, communication is also to be extended to the use of images, sounds, videos which further enhance the meanings expressed within the textual modes. Furthermore, the prior unfavorable view of language code-mixing has been overtaken by the translingual conception of communication as the number of practicing articulators increase worldwide, both in face-to-face and digital interactions respectively. Hence it cannot be denied that language and communication demands to be explored and analyzed not only in its verbal and textual variety but by also taking into consideration the other expressive forms of communication that accompany it. The multimodal aspect of print and online media is underexplored with how meaning can be conveyed

through not only text but with the visual elements surrounding it. This study is necessary to explore how meaning is created and shared more effectively through translingual and multimodal sources as compared to when it's expressed solely through mono-lingual text. The growing industry of entertainment content websites is a prime field to explore how reporting and journalism has shifted from its unimodal roots and has adapted to the modern landscape of language.

1.6. Significance of the Study

The research study in question is significant in its approach to multimodal communication with the theoretical support of translanguaging. Previously the mixing of languages, otherwise known as code-switching has been seen with negative light by purists who are of the view that languages are to be spoken in their utmost original form, even within South Asian communities (Chana & Romaine, 1984). However, through translanguaging a new and dynamic worldview of language-mixing is taking shape as it celebrates and encourages the practice as it most suits the speakers, their communicative needs and intricate histories (García & Wei, 2014). The theoretical framework supported by social semiotics and translanguaging will bring a fresh dynamic to the outdated analytical towards studying text and images. Where multimodal analyses of online text is still in its initial stages, it is vastly unexplored in regards to the online space, particularly with content websites. This study helps broaden the perspective of multimodality in Pakistan. Although studies of this regard have been conducted across borders, no such study has been done in the context of Pakistan. Previous Pakistani studies have focused primarily on traditional news sources; this study is the first of its kind to approach the growing industry of Pakistani independent media startups.

1.7. Organization of Thesis

The research thesis is broken down into five chapters, each managing its own objective. The first chapter provides an explanation for the research topic along with introducing the main variables or components of the study. It includes statement of the problem, research questions, significance and delimitations.

The next chapter reviews pervoius iteratures which gives a background into past similar researches while briefing into the findings and theories provided by the respective researchers. It provides an insight on how unique the research is and how it

is to contribute to the existing body of knowledge in the studied field. The third chapter details the methodological and epistemological standpoint the study takes along with methods and techniques applied. This chapter lists the design, theoretical framework and sample involved in the research. The next chapter describes the anlaysis of data and provides experimental details of the research as to how the findings were extracted from the analysis through implementation of the methodology and theories on to the sampled data. The final chapter concludes the thesis by providing a brief summary of the results, any shortcomings of the research as well as recommendations for future researchers wanting to work on the subject matter.

1.8. Conclusion

The chapters above introduces the complex nature of Pakistani content generating websites have found a niche way of communicating with their readership through employment of linguistic and multimodal practices. While research studies of international status have addressed and explored this stylistic approach to journalism, it has yet to be studied within the context of Pakistan. The research objectives and questions of this research deal with which multimodal sources are employed by independently-owned Pakistani content websites to convey meaning, information and retain interest to determine how modern translingual communication challenges the outdated monolingual variety. This study is necessary to explore how meaning is created and shared more effectively through translingual and multimodal sources as compared to when it's expressed solely through mono-lingual text and be the first of its kind to approach the growing industry of Pakistani independent media startups

CHAPTER 2

1. LITERATURE REVIEW

2.1. Introduction

Mankind has evolved its means of communication over centuries, venturing off into countless branches of lingual and multimodal ways as their needs demand. Studies have previously explored aforementioned mediums of communicating, specifically in light of the theories of social semiotics and translanguaging. Numerous scholars have approached said frameworks with credible data and findings, without the assistance of which this study would not be validated. This chapter is distributed into sections, each highlighting the works of researches in respect to both traditional and modern exchanges. The online space and certain websites have been observed and evaluated utilizing translingual and multimodal theories and models. Furthermore, the sections also explain the shortcomings within cited researches and how this study aims on overcoming them. The chapter concludes with a thorough analysis of relevant published studies, while clarifying the similarities as well as further extensions this study intends to make to the findings of works already done.

2.2. Multimodality of Social Semiotics

The multimodal theory can be followed back to the revolutionary researches of analysis in the 1950's and 1960's. Nonetheless, before the conceptualization of Kress and van Leeuwen's (2006) publishing *Reading Images: The Grammar of Visual Design*, the prior studies of these researchers have been additionally examined in light of social semiotics. Kress and van Leeuwen (1996) express that they plan to deliver means of meaning making and to investigate how they are utilized to create meaning. Pertaining to the field of multimodality, a few scholars (O'Halloran, 2004; Martinec, 2005; Unsworth, 2008; & Martin, 2016) have also argued that language is nevertheless one semiotic mode. Therefore, language being a meaning making device is similar to various other meaning making devices like images or gestures. Furthering this idea, (Stöckl, 2004) claims it is doubtful that communication was ever monomodal to begin with as it has always followed a multimodal approach.

Previously, Halliday (1975) had described social semiotics as a theoretical framework asserts that languages is not alone in purpose of meaning making but shares this role with other social semiotic devices such as expressions, custom style and dress, and so forth. He further acknowledges that meaningful messages are created through a range of representative culture oriented modes. Halliday (1978) elaborates on what social semiotics implies by iterating that it alludes to the idea of a meaningful system, for social or cultural environments. Following Halliday's (1989) perspective, semiotics represents the research of sign systems. In this way, it can be explained as the investigation of meaning in the broadest sense.

Hodge and Kress (1988) were the pioneers behind the application of Halliday's approach of language as a social semiotic system. The book *Social Semiotics* (Hodge & Kress, 1988) examines different opportunities for semiotic analysis based on the understanding that signs and messages should generally be arranged within the setting of social relations and courses. To make meaning, people manage all modes simultaneously, that is to say that meaning is created with the use of sign, also labeled as 'semiotic resources'. The work done by Kress and Hodge (1988) was later continued by Kress and van Leeuwen in their groundbreaking book titled *Reading Images: The Grammar of Visual Design* (1996, 2006). Kress and van Leeuwen's (2006) social semiotic method in approaching the examination of images is backed by Halliday's (2004) technique of approaching language as a social semiotic. Similar to how language grammar portrays how words are arranged into phrases, clauses or sentences, visual grammar describes how people, locations, and products merge for the purpose of visual communication. (Kress & van Leeuwen, 1996, 2006) Continuing the argument, Goodman (1996) theorizes in much the same way that the visual means can provide just as realistic data as compared to its verbal or textual counterparts.

Kress and van Leeuwen (2006) have been additionally inspired by not only Halliday but also by de Saussure's contribution of semiology. They also take theoretical foundations from Barthes' hypothesis regarding connection between textual and visual modes and Arnheim's investigation on the semantic component of visual organizing (Kress & van Leeuwen, 2006). Their methodology is exceptionally interdisciplinary as they utilize both semiotics and visual science (Ledin & Machin, 2017).

Taking Halliday's (1978) idea of language as a social semiotic framework further, O'Toole (1994) and Kress and van Leeuwen (2006) included other semiotic systems, giving foundation to the social semiotic methodology in approaching multimodal analysis. They involved the term 'multimodality' with intention to improve instruments and strategies towards the examination of images (Kress & Van Leeuwen, 2014). Kress and van Leeuwen (1996, 2006) along with O'Toole (1994, 2010) provided foundations for multimodal researches during the final two decades of 1990s. Their studies are based on systemic functional linguistics as previously presented by Halliday. In regards to these grounding researches, Halliday's (1978) approach towards text and situation is echoed. Consequently, Kress and van Leeuwen (2006) follow a contextual method with a unique approach towards philosophy.

The multimodal approach under the umbrella of social semiotics gives the framework and instruments to study multimodality, which Kress (2010, p. 105) compares to a "fork with two prongs", more specifically, "the multimodal and the semiotic prong". Kress (2010) further alludes to the hypothesis by instituting the term 'multimodal social semiotics', while emphasizing the purpose that the theory observes matters shared by all semiotic modes and the correlation amongst said modes. He characterizes modality as symbolic resources which make meaning in cultural setup and trusts that any mode, for instance images, gestures or music, is a comprehensive ideographic arrangement which allows expression plane, lexicogrammar as well as discourse semantics as language does. Mode is described as "a socially shaped and culturally given semiotic resource for making meaning" (Kress, 2010 p.79). The implications of a multimodal text couldn't be reached in case one mode is solely used (Bowcher, 2007). Multimodality relates to contexts in which two or more inputs and outputs contest for meaning making (Pauwels, 2012). Multimodality alludes to a meaning constructing process using different modes not limited to "image, writing, layout, music, gesture, speech, moving image, soundtrack, and 3D objects" (Kress, 2010, p.79). He relates that multimodality doesn't take away meaning from its linguistic structure, instead it analyzes phenomenon wherein the meaning and meaning making device are seen a single sign. Kress (1993) contends that the importance of signs is delivered while being used as people construct signs that are useful for a particular period of time.

Barthes' contends that images and their potential meanings are generally connected with and rely upon the corresponding verbal mode (Barthes, 1967). Midalia (1999) views that visual modes, same as all other multimodal varieties, are capable of representing realities in their truest form. They present a comprehensive understanding of the human world.

In Christie's (2005) view, multimodality alludes to plural communication modes utilized writing while meaning is never solely created through language but additionally through the means of images and sound as well. She contends that multimodality has been established since the first implications regarding the existence of communication in prehistoric times when humans made meanings through drawings on cave walls.

Bowcher (2007) asserts that the meanings in a multimodal text wouldn't be able to be produced if only one mode were in use multimodality relates to situations in which minimum two senses or devices are employed. Multimodal analysis pertains to the study of language in regards to numerous semiotic resources (Paltridge, 2008). Matthiessen (2013) makes the claim that multimodality is an intrinsic component regarding various fields of an individual's life. Djonov et al. (2015) depict multimodality as the new communicational standard. An examination in regards to multimodal meaning making explains how it mirrors the interests and complexities said meaning markers themselves (Djonov & Zhao, 2014).

O'Halloran and Smith (2011) interpret the multimodal approach in regards to the inclusivity of communicational analysis, especially concerning modes which contain contact and mixing of at least two semiotic resources to obtain communicative purpose of the mode. A similar view is covered by Serafini (2009) who expresses that visuals and texts are joined in interesting ways and require new methodologies for making meaning corresponding to the relevant multimodal texts.

According to terms of multimodality, participants don't only create meaning by using language, yet depends rather on a blend of meaning making resources. These resources can link to linguistic and visual needs according to context. (Thibault, 1998). It is suggested by Stöckl (2004) that the term "multimodal" suggests joining different sign systems or modes which bring communicators to semantically and officially interconnect every one of the sign collections present in communication.

It is significant to view multimodality in reference to its cultural significance. Lemke (1990) regards social semiotics as a combination of various methods to the investigation of social meaning and action, growing upon the potential of formal semiotics unveils how semiotic devices are employed to encrypt meaning and how signs are utilized to build cultural significance of a place. Similarly, Halliday's (2004) methodology also reaches out to other semiotic assets, which are theorized as communicative sources for meaning making in a particular location.

Hallett and Kaplan-Weinger (2010) additionally define text as multidimensional in modes operating under various social settings and in manners which are suitable to the interests of users acting within the contexts. (van Leeuwen, 2005). Stöckl (2010) identifies various complexities within text and image which presents the argument that images contain copious amount of recognizable meanings but at the same time are ambiguous and vastly interpretational in regards to semantics. Jewitt (2014) persists that an investigational area for multimodal social semiotics is the examination of semiotic resources as employed by individuals of a particular area. Methods of communication improve and modify in regards to the communicational necessities of specific societies as it is characterized as a process through which new semiotic modes are made and existing modes are changed.

Every mode can communicate a specific sign and influence the comprehension for specific individuals (Kress, 2009). Bezemer and Mavers (2011) describe modes as range of means for meaning making which are socially and culturally built for example visual, textual and spatial modes. Along these lines, mode is perceived as a component of a specific culture (Bateman & Schmidt, 2012) and what is viewed as a semiotic mode in one culture might not be relevant across others. Jewitt et al. (2016) observe that the name "multimodal" was first coined towards the end 1990s, for instance during studies on Ethnomethodology and Conversation Analysis by Goodwin (2000) and research utilizing social semiotics by Kress and Van Leeuwen (2001).

Scollon and Scollon (2011) expand on value of socio-cultural impacts on multimodality and portray it as a focal point of pedagogic and scholarly interest, gaining significance in the past decade and although a growing approach towards study of communication, complications still arise as the act of interaction is multifaceted, deeply motivated and buried under cultural complexities.

Multimodality is extensively characterized as an interdisciplinary methodology drawn from social semiotics which comprehends communication as something exceeding language and methodically approaches social understanding an array of types regarding meaning making (Jewitt, 2013). Kress (2010) argues that the social-semiotic approach is related to meaning, in the entirety of its structures. Meaning emerges in socio-cultural situations and communications. Bezemer and Jewitt (2009) assert that social semiotics concerns meaning making and meaning makers pushing the narratives. It is a must to engage every single semiotic resource in case a more complete comprehension of meaning making is to be accomplished (Bezemer & Jewitt, 2018).

Language has varying communicative means including images, gestures and sounds. These are accompanied by linguistic semiotic devices to be considered in the study of communication (Norris, 2016). Also, as Forceville (2009) claims that multimodality is an instinctive component in humans, it may be understood in regards to the linear arrangement of semiotic systems, alluding to the context imparted by specific cultural logic under which numerous semiotic systems function (Weny et al., 2018).

In addition, the connection between the text and its context, which play a major role in understanding meaning making, is likewise foundational for various semiotic systems (Knox, 2009). Kress and van Leeuwen (2006) propose an idea of semiotic landscape which shows the significance of context in understanding visual modes. Consequently, it must be argued that these modes should be observed by people who have intrinsic abilities to create and comprehend signs, regardless of type (Crystal, 2008).

Jewitt (2013) expands that in the process of creating signs; individuals combine and avail structures which are generally well-suited to communicate the meaning required in that given context. It is further argued the mode is viewed as a representation of its creator. Understanding signs as having purpose and continually being recreated brings focus towards the interests and expectations of the maker which originally inspired the individual's decision of a semiotic resource instead of the other in the first place. Jewitt (2014) also noticed that the meanings of mode keep on being refined and improved upon. These studies explain various aspects and

dimensions of mutlingual practices and collectively prove that human beings live in a multimodal society which creates meaning by mixing semiotic devices (Bezemer & Kress, 2008; O'Halloran, 2008). It if further observed that mode is both socially and culturally molded, as the center feature in multimodality; the term is constantly changing its meaning and is persistently formed in various ways.

Taking a different direction, O'Toole (2010) develops a linguistic theory while working with specific 'texts' including paintings, sculptures as well as projects pertaining to architecture whereas previous studies examined two-dimensional visual data. Other studies pertaining to the branching fields of multimodality are for visual arts (O'Toole, 1994), images (Kress & van Leeuwen, 1996). Music is approached as a multimodal medium and explains how it extends beyond the reach of visual modes. (van Leeuwen, 1999). O'Toole (1994) and Stenglin (2004) examine design and space instead of traditional modes. Lastly, gesture (Martinec, 2004) and mathematical resources (O'Halloran, 2005) are also considered as data for multimodal study.

2.1.1 Multimodal Online Communication

In context of online space, Schreiber (2015) studied the relation between translanguaging and how young individuals represent themselves linguistically. Her analysis showed creative writing styles involving mixing of languages and semiotic modes which reflect the individual's and their multilingual contexts. The practice of translanguaging through various semiotic modes was attributed to meeting the communication needs of diverse interlocutors as well as breaking free from the mold of traditional conceptualizations of language (Fraiberg, 2010). It is additionally argued that communicators partake in various practical accomplishments, by employing, forming and mixing multimodal signs, with the purpose of developing meaningful and conveyable messages in the online landscape (Meier & Pentzold, 2011). Although the entertainment centered media startups in focus of the study are their genre of publications, they are established from traditional journalistic nature of news reporting (Nashmi et al., 2017). Such content producing platforms borrow elements form both these industries leaning heavy on the entertainment and opinion side of composition. Hence, previous researches studying similar aspects of traditional media and blogging have been reviewed for the purpose of this research. Although online newspapers are essentially derived from the traditional practice of newspaper publishing, multiple studies conducted on online journalism have concluded from the

distinct variations between the two format that both digital and hardcopy newspapers are discursively different texts (Bateman et al., 2006) and hence have to be approached through a modern approach respective to its multimodal characteristics.

Breeze (2014) asserts the importance of linguists and discourse analysts giving attention to not only the text and language used in news articles but also take into consideration headlines, images as well as the page design itself as they all contribute to how the text is displayed to the readers. How text is presented to readers justifies how readers comprehend and interpret the meaning, hence creating an essential need to study not only the text but accompanying visual elements. This is of particular value for such discourses are ideological tools observing power to sway audiences towards favorable narratives by instilling attitudes within them through seemingly neutral stances (Castello, 2013).

These sentiments are echoed by Knox (2007, p. 54) who recognizes a pressing need for analyzing and describing the online genre of jounalism so that readers are made aware of "informed, resistant, and subversive reading practices" and asserts that online newspapers place the reader, their own institution and the actors involved in the story being shared in non-apparent yet ideological ways. He proposes that news presented on screens are a production of socio-historical trends in the news genre however is distinct from the traditional newspaper variety in regards to the 'visual grammar' of the multimodal layout of online newspapers.

The visual aspect of digitally published media is also questioned by Adami (2016, p. 8) in her critical study on the aesthtics of food blogs in which she analyzes the textual and visual modes of communication adopted by blog writers. Due to the independent and amatuer nature of the blogs, she describes the language as to having a sense of "informality and immediacy" as the writing and imagery pertains to a personalized and the rather "uprofessional" quality. The analysis showed that the textual meaning is also conveyed through the multimodal composition of the blog and power realtions were underpla in the texts through references to particular social groups. The "unprofessional" quality is one that is apparent in many self-suffieicent media platforms due to an absence in regulations and set guidelines.

Nonetheless, it must be noted that media and websites are relatively new areas of research for linguistics however some researches have found that through

involvement of linguists or language experts, webistes have a source for advancement, crucial to success in the compettive industry. Linguistic analysis of websites (Duda et al., 2007) have concluded that investigating technological media through theorectical and analytical methodolgies of language carries numerous advantages. Not only does the analysis provide ground for immdediate correction on the website's part but also gives an inexpensive yet professional insight for said improvement. Language experts can derive models and guidelines for websites, assuring methods for better engagement and consumer usibility on the platform. Similarly online learning websites have also been explored through the lense of linguistics, particularly through application of Social Semiotics theory. Jenifer Ho (2016) found in her qualititaive study on Chinese online language learning websites that content produced by learners after training reflected their interactions with the multimodal language learning materials available on the websites, creating a credible link between multimodality and content consumption.

2.1.2 Multimodal Analysis of Traditional Media

Over the course of decades, constant researches studying the multimodality in varieties of semiotic resources have been carried out. O'Toole (1994) included other semiotic modes like architectural design, artist paintings as well as sculptures. In multimodal terms, a page is not capable of meaning making using language alone. It further depends rather on an amalgamation of meaning making devices both linguistic and visual to name a few (Thibault, 1998).

Similarly, Royce (1999) explains the relation of visual and verbal semiotic frameworks in the analysis of a magazine from the economic genre but in regards to academic instruction. He further focused towards a learner's capacities in visual literacy to build understanding out of the connection between the verbal modes and the different visuals of outlines and tables.

Capel (2009) provides a methodical analysis combining visual and verbal semiotic resources in news reports. She explores methods to analyze media discourse in the study based on social semiotics and critical discourse analysis.

Ksiazek and Webster (2008) examine that in discourse pertaining to news, adequate meaning is contructed when the context and the news reader belong to a similar social and linguistic background. Van Dijk (1988) and Busà (2013) take this

idea further, expressing that reporters of information or news intend to build a situation based on trust regarding the news reader's interests through shared ideologies.

Painter, Martin and Unsworth (2013) carried out research studying the possible meaning making strategies intended for the context within children's picture books in reference to previous works created by Kress and Van Leeuwen (1996). A similar investigation is Cheong's (2004) technique intended for analysis of printed adverts.

Despite the fact that Unsworth and Cleirigh's (2014) research regarded analysis science course books, it brought about a framework pertaining to multimodal relations occurring amidst linguistic and visual modes in academic reading material. Other work carried out under the umbrella of traditional media is multimodal analysis for comprehending logos (Johanessen, 2017).

Social semiotics provides framework for studies under this concept which are not limited in their range of analyses. (Zurru, 2009) studied the visual modes operating witthin movies by employing social semiotics while literary meaning making modes were observed in various forms of textual resources. (Gibbons, 2012; Nørgaard, 2014)

2.1.3 Multimodality in Digital Space

With the growth of online communication, practitioners have moved to the use of social media as an opportunity to extend their reach to a larger number of current and potential new contacts (Gilpin 2011). The move from traditional print to the independent online has also brought a change in the authority of the writers as they now pertain to the interests of their growing and shifting audiences rather those of personal regard (Kress, 2003). Consequently when the rise of multimodal communication amongst readers became apparent, writers also have to adhere to the popular means of communication in their writings, leaving behind the landscape of written text. Where Domingo et al. (2014, p. 17) describe traditional print s being "knitted" together tightly by coherence of "words, syntax and written text", they see online contemporary communication as we know today to be of a "looser, less committed coherence". This evolution is made apparent when looking back to how

traditional journalism rose to the online platform and began to adhere to the multimodal aspects of communication.

Where speech remains dominant in its use for communication in face-to-face interactions, it is one of the various sources and modes available to humans for the purpose of expression. The role and position of language is ever-changing and can be observed with how it has evolved in the online space where textual and visual representations of language have taken on new functions (Bezemer & Kress, 2008). Not only is image taking the position text held as the dominant mode for communication but can also be credited for the displacement of traditional media in the online contemporary landscape of language (Jewitt, 2008). The shift in social and technological world has shaped new semiotic resources for communication such as those of textual and visual forms, referring back to the social relations and practices from which they develop meaning and context (Bachmair, 2006).

Van Leeuwen (2006) suggested that because of technological advancements, modern technological linguistic modes language ought to be introduced. He further contended that these new resources or typography needs to be deeply analyzed and assessed multimodally, as opposed to simply linguistically.

In the aftermath of the creation and accessibility of the internet, various mediums of publication whether textual or visual in quality, shifted to the online world. Traditional newspapers adapted their printed format for that of the digital in attempt to reach a wider audience through the convenience of their hand-held devices. Although there is a slight prejudice towards the computerized version of journalism by some print houses, the shift is well-met by readers as sales of newspapers and magazines go down on an annual basis. Print media lost the game to its digital successor, paving way for digital journalism as we know today (Zerfass et al., 2016).

One of the merits of multimodal analysis is how it can provide contemporary examination on modern cultural aspects. In this respect, multimodal analysis of comics (Ni, 2011) has been carried out. Eisenlauer (2011) contributes work on social media platforms particularly Facebook, Bateman et al. (2007) applies the social semiotics approach in relation to sampled websites, Djonov and van Leeuwen (2011) present their work on computer programs while Meyers et al. (2014) examine the social semiotics of literary software.

Several of such independent publishers succeeded in their goal and now boast substantial followings on social media with interactive audiences giving their feedback and views on the subject matter at hand, content or writers themselves. The ability to be scorned or supported by the audience allows for a unique never-seen-before situation for content writers and publishers. Close consumer-based monitoring allows for faster growth in quality and quantity of content put out by journalists and writers, with reader focused expectations and preferences in check (Murár, 2017). Through instant reactions and feedbacks, creators have the chance to shift their content in a favorable direction and build a core audience which will consume and support their publications. Nevertheless, fresh approaches are not without their drawbacks. Where the rapid upload rate of articles has brought forth an ease for readers, it has also created an ease for the writers themselves. Self-published and non-traditional journalism is scrutinized for its unorthodox use of language and means of reporting. Due to the sheer demand of content to be uploaded on a plethora of topics, the linguistic approach is simplified for quicker writing and easy reading on the consumer's part. Relaxed nature of newspaper reading has become rushed and superficial as a repercussion of abundance in reporting and journalism (Jiang et al., 2019).

Further studies using news websites as their primary data collection source include the works of Caple (2008), Van Leeuwen and Djonov (2013) and lastly Djonov and Knox (2014). Additionally, digital modes have been receiving ever growing interest from analysts. For example, researches pertaining to interactive visuals of movies (Bateman & Schmidt, 2012) and modes of musical genre in motion pictures (Barton & Unsworth, 2014) in comparison to outdated stationary visuals.

Jewitt (2013) explains that multimodality shares devices for examination of the visual, textual and spatial characterization of communication in relation to electronic devices along with the investigation of nontraditional modes such as music, messaging, and gaming along with various other forms of digital media

2.1.4 Multimodal Analysis of Websites

Jones (2009, p.116) recognizes that "sites of display are inherently 'ideological' - that they help to construct social realities in which certain kinds of social practices and social identities are possible and others are not". Visual features of communication

have acquired prominent worth over time as they are viewed as deserving of further analysis. The use social semiotics provides a foundational start as numerous studies are focusing on communication taking place within the digital space (Jewitt, 2004; Norris, 2004; Chiew, 2004 and Jones, 2005)

As Pauwels (2012) specifies, concentrating on websites as a social context has been a focal point for several researches since the past few decades, albeit the techniques which were applied were primarily targeted towards verbal modes for meaning making. Contemporary researches have migrated to combining all varieties of modes and multimodal devices for the purpose of analyzing alongside their verbal counterparts. Latest methods relating to discourse analysis guarantee that all varieties of discourse is multimodal (Scollon & LeVine, 2004). Multimodality as a structure for examination is really an investigation of the methods of meaning making through complexities of images (Van Leeuwen, 2004) in relation to textual analysis. Hence, it is essential for language researchers to involve visual meaning making. In this technological time, which has opened new doors for communicational means, it has become a necessity to integrate the examination of textual or verbal modes and various semiotic devices (Van Leeuwen, 2004).

Djonov (2005) in his study on multimodality of websites for children examined the verbal and visual components to understand how users and producers interact with one another. The research examined websites' functions and services such as activities, events and audience's involvement. Knox (2009) states that the website interfaces utilize both visual and verbal devices practicing semiotic signs to introduce perspective and standings to their readership.

Knox (2009) studies the relation between visual and verbal communication with interest to digital news website interfaces. He applies strategies from multimodal discourse analysis and visual grammar basing his research on findings presented by Halliday (1985), O'Halloran (2005) and Kress and van Leeuwen (1996) concentrates on the visual resources employed by three English online news websites (Knox, 2009).

Bezemer (2012) states that multimodality is a technique stretching across various disciplines applied for comprehension of texts and images picture which exceed the scope of languages alone. Moreover, Merchant (2015) argues that

literacies have expanded and are now communicated through new resources in the multimodal approach to language. While studying online platforms linguistically, Adami (2013) comments that signs in a text are normally intended to be deciphered. As visual signs are intended to be noticed, textual signs are intended to be interpreted to create desired results. He further notices that interdependent signs are intended to be utilized while being understood.

In an argument presented by Heberle and Veloso (2013), considerable publications by researchers around the globe have added to the recognition of multimodal analyses as a legitimate area of research. Studies have also found connection between the website's page and the virtual screen world (Baldry & Thibault, 2006) It is recognized out through noticeable devices like texts or symbols (Djonov, 2007). The anchors are situated in apparent usable points on a website's homepage, giving way to additional texts elsewhere (Adami, 2014). Adami (2015) presents a structure which studies the multimodality of website interactivity, utilizing it to reveal the collaborative meaning making possibilities of computerized modes.

Domingo, Jewitt and Kress (2014) concentrated on digital textual modes while sampling food blogs in their investigation of text as a source for construction of meaning in the modern contexts. They observed that through digitalization textual modes are expanding as are their classified genres. A plethora of studies have concentrated on modes and their usage regarding websites and interfaces. Portraying various modes, like composition Kong (2014) analyzed digital writing genre, Garrick and Pendergast (2014) sampled visual genres along with Michelson and Valencia (2016) while Pennock-speck and Saz-Rubio (2013) regarded verbal social semiotic modes.

Multimodal analyses of websites and social media have taken up popularity in recent years. Various recent studies of websites range from sampling of social media micro blogging websites, interfaces of news websites, blogging platforms or journals and private company-owned websites. (Adami, 2014) addressed potentials in the interactivity of websites. Webpages have also been explored as means of cultural representation (Pauwels, 2012) and in regards to hypermodality (Lemke, 2002). (Kong, 2018) examined the online webpages and their social, cultural and professional contributions to meaning making and identity as its portrayed online

through social networking application (Aguirre and Graham, 2015). The studies of textual modes, in the variety of labels and captions, have been approached as well (Chen et al., 2015; Faghri et al., 2018).

2.3. Translanguaging as a Theory

Baker's (2001) translated Williams' (1994) Welsh term "trawsieithu" that explains practices which he depicts as a language practice which suggested the arranged and efficient utilization of multiple languages pertaining to the same idea. The term has been adopted into English as translinguifying and was later coined by Baker (2001) as translanguaging. Afterward, it was additionally utilized to integrate the mode and motivation behind this linguistic interaction. In modern times, translanguaging alludes to both a language practice which includes the intentional course of language switching and the hypothetical contemplations behind it.

Translanguaging aims towards assisting multilingual speakers in meaning-making and acquiring further understandings and information on the linguistic forms being used along with the material being instructed (Lewis, Jones, & Baker, 2012). García (2009) expanded on the study of translanguaging to suggest procedures which include different discursive practices, where learners integrate the linguistic practices of school into their language capabilities. The incorporation of translanguaging is supposed to make a social space for multilingual speakers by combining various elements of their experiences, insight and contexts, also addressing their approaches, principles and performance. (Wei, 2011)

The translinguaging approach to language assists multilingual people to recognize and utilize an expanded variety of linguistic practices, prompting development of rich and diverse meaning-making resources. (Hornberger & Link, 2012).

For instance, Canagarajah (2011) describes translanguaging as the capabiltiy of multilingual individuals to move between languages, allowing their different languages to be treated as an involved system creating their language repertoire. Other depictions of translanguaging discuss the aim of this language practice. García (2009) characterizes translanguaging as the demonstrated action of multilingual speakers of acquiring various linguistic structures or different modes of independent languages which results in maximization of communication. Baker's (2001) understanding of

translanguaging is that it may be viewed as the most common method of making meaning making and acquiring knowledge using the means of varied languages.

According to García (2009) translanguaging is perceived to incorporate code-switching however, after consistent elaboration on the topic García and Wei (2014) find that the two ideas are considered as contrasting one another. Thus, code-switching is observed as means of as communicating a variation between two linguistic systems and different linguistic modes. In comparison, translanguaging is viewed as an approach which reaches across linguistic categories. Consequently, García and Wei (2014) identify code-switching as a process of just shifting between two languages. Whereas, translanguaging examines how speakers utilize their linguistic range for the purpose of meaning-making through communication.

Translanguaging is frequently regarded as a means of gaining knowledge information and so is not limited to languages (Wei, 2018). García (2009) echoes this point of view and alludes to translanguaging as a complicated meaning making device where all components interact and depend on one another.

In García's (2009) viewpoint, translanguaging is beyond the scope of code-switching as it alludes to the approach through which multilingual learners act in multilingual scenarios in various contexts available in the learning environment. She continues her perspective by describing it as a process which includes mixing of language components along with the utilization of numerous communicative practices. Translanguaging expands further on the bilingual nature of language learners and supports utilization of their diverse linguistic abilities and language reserve(s) (Garcia 2009).

Wei (2011) asserts that the application of Translanguaging contributes to a social space for bilinguals by combining various elements of their experiences, approaches, views, and philosophy. It also amalgamates their mental and physical limitation into a meaningful linguistic display.

As indicated by García (2011, p. 147), translanguaging is "not only a way to scaffold instruction, to make sense of learning and language, rather, translanguaging is part of the meta discursive regime that students in the twenty-first century must perform".

Expanding on the past works pertaining to translanguaging, Creese and Blackledge (2010) build on their comprehension of translanguaging, considering it as something biological. It must be perceived as being arranged and communicational, growing and changing while remaining situational and contextualized. (Lewis et al., 2012). Translanguaging changes the power relations and studies the way of instructing and learning on meaning-making, improving individuals' experience and creating their identity (Creese & Blackledge 2015).

Another example of the use of translanguaging in a self-directed online language learning environment is provided by Ho (2018). Schreiber (2015) studied the digital linguistic and semiotic practices produced on Facebook by a Serbian hip-hop artist and university student with the intention to construct his online identity in communities worldwide. It was found that the artist used various translingual practices, like diverse forms of Serbian and English, integrated with images, videos, and music in his interactions online to achieve communication (Schreiber, 2015)

A study on the languages of Northern Pakistan by Backstrom and Radloff (1992) uncovers that the majority of the regional languages of northern Pakistan were successfully sustained by their speakers, and even during a long-lasting English centered era, remain their most utilized and esteemed method for meaning making. However, it is also observed that when residents from these remote areas shift locations for educational or professional purposes, they have to integrate Urdu and must also realize the significance of English in power dynamics around the globe (Rahman 2010). Although translanguaging has been explored to some extent within the Pakistan context prior to this research, a fresh approach towards the online medium of communication is yet to be investigated.

2.2.1 Translanguaging in Digital Space

According to recent researches, English monolingual content published online has decreased significantly. This doesn't suggest that English is departing from the digital space as English remains to be the most popular language for transnational communication (Barton & Lee, 2013). In contrast, the scope of Internet has additionally led to different languages like Spanish and Chinese and, surprisingly, some local languages while it helps in English's spread worldwide (Block, 2004).

You (2011) examined the implementation of English by Chinese workers on the internet and observed that the bilinguals used a new linguistic variety of Chinese and English by making use of untraditional, shortened, and informal English structures. Through this, they accessed the option to make casual, loose identities, contrasting sufficiently to their work place personas.

Different researchers who have explored how youth create meaning in engaging online situations have gathered that social networks bring about potential and difficulties for youth to progress their extensive communicational abilities (Beach and Doerr-Stevens, 2011; Dowdall, 2009; Hull, Stornaiuolo & Sahni, 2014).

Sayer (2013) proclaims that translanguaging recommends development across a limitless variety of languages. Garcia and Leiva (2014) have asserted that translanguaging concerns a modern reality, working in an alternate socio-cultural setting, and representing the realities as constructed by individuals. Online communication gives a chance to these transnational proficiencies to show some major signs of life. By recounting to their experiences through various multimodal components and languages, learners can become drivers of their learning and creators of their own portrayal (Darvin & Norton, 2014)

In regards to the modern world, individuals migrate to other locations all the more effectively and on a more continuous basis, contrasting with earlier years, knowledge transfers from one location across the globe to the next in milliseconds using technology and fast automatic services (García, 2009). In the arguments presented by Cope and Kalantzis (2013) and García and Wei (2018), translanguaging can integrate linguistic (words, structures) and multimodal (images, gestures, videos and so on) components and their interaction. In this unique situation, individuals can never again remain as uninvolved beneficiaries and the conditions force them to be dynamic presenters, originators, and meaning-makers of the digital space. (Cope & Kalantzis, 2013)

Celic and Seltzer (2012) have made a framework for educators with methodologies relating to utilizing translanguaging in schools. As one of their methodologies, they endorse the utilization of the Internet as a multilingual asset. In addition to this, Celic and Seltzer recommend that digital translators on the Internet can be utilized by learners to sort out words, phrases and sentences between their first

and second language and the other way around. Furthermore, they guarantee that sites and pictures in the digital space are useful in visual regards to meaning making (Celic & Seltzer, 2012).

Schreiber (2015) concentrate on the computerized language and semiotics based strategies created on Facebook by a music artist from Serbia and a student from university with the aim to develop his online persona to introduce all around the world. It was observed that the artist employed different translingual strategies, both in Serbian and English, accompanied by images, music recordings, and videos to embrace success in various online communities (Schreiber, 2015). This is exactly how identities are shifted and developed which is discussed by vaiours taken up by researches regarding online communication of multilingual people (Chen, 2013; Saxena, 2011; Sharma, 2012).

In a study conducted by Kulavuz-Onal and Vásquez (2018), the application of translanguaging in communication taking place in a Facebook group was observed which was first made as a way to practice English as a foreign language between Arabic and Spanish speakers.

One more illustration of the use of translanguaging in an independent digital language learning sitution is presented by Ho (2018). Also, this study shows that that technology gives source to the formation of new meaning-making strategies, putting students as information transferors and not simply suppressed information receivers relying upon the context provided to them. (Wei & Ho, 2018)

Williams (2019) has investigated how users in the online space participate in multilingual communication to interact with other individuals all across the world. McCaffrey and Taha (2019) consider the usefulness of cell phones as used by refugees as translanguaging means of meaning-making and dealing with difficult circumstances on foreign land of USA, including the likes of language barriers and socio-cultural diversity.

2.3. Works Already Done

Due to the focus of this research being on a specific genre of multimodal interfaces, the window for previous studies in the field is sufficiently narrowed. Only a handful of researchers have analytically studied the rising phenomena of independent

entertainment companies and websites in regards to their published articles, the use of language and imagery and most significantly the titles or headlines of the articles. Pauwels (2012) presents a six phase multimodal framework for analyzing websites for their cultural expressions and untapped information in which he proves that multimodal analysis is not only taking various modes into consideration but also maintains the "effects of their interplay" (p. 250). Demonstrating how there is a demand for multimodal analysis; he compares how even mono-modal analysis remains an underdeveloped endeavor and should be explored accordingly to their potential in the research world, as touched upon in this research. Adami (2014) designs a social semiotic framework for analysis of interactive sites and signs in which she asserts they require appropriate description and analysis as the links, icons and buttons in the online text are not only meaningful signs in themselves but are stimulus for action as they prompt reader to survey the interactive pages within various websites. However, as the study's primary focus is on connectivity of websites, it fails to assess other visual modes including images and videos.

As proclaimed by several experts that multimodal analysis of media and language is underdeveloped, the field of multimodal analysis with respect to journalism remains more vacant. Knox (2011) recognizes the necessity of research carried out in and pertaining to the field of journalism and explores homepages (interfaces) of news websites and draws the conclusion that news websites have the tendency to showcase longer stories in form of short attractive headlines scattered systematically across the interface with a "rigid visual template" (p. 54) which allow readers to interact with all genres of news in a short time span. His study also brings attention to visual modes used in sync with the textual variety which was previously overlooked.

In another effort to investigate visual modes of online communication through websites, Miri (2016) explores how companies represent themselves on digital website and platforms and found that the semiotic significance of the analysis was largely associated with the understanding consumers have towards cross-cultural modes employed by the sampled companies. Non-textual components including images and emoticons were taken into consideration and a connection was made in the findings pertaining to their semiotic significance in the overall representation and promotion of companies' interests. She also observed how the multicultural modes

marketed towards a larger audience by adhering to their constructed online identities as compared to those employing only mono cultural textual and visual modes. This research paper also aims to highlight youth's representation of themselves through lingual and visual means, to portray their interests and identities on a digital format.

Wang (2019) studied the language and layout operating on the interface of an organization website and found that webpages have shifted from previous vertical orientation to horizontal, displaying large photographs in abundance as compared to text. Imperative mood was discovered along with the frequent use of personal pronouns. He asserts that more significance is attributed to the reading habits and preferences of readers as the multimodal design of the interfaces succeeds in its aim of grasping audience's interest and emotional involvement in form of sympathy and empathy towards the cause of the organization. A similar observation is drawn through findings of this research on how interest towards uploaded content and online followership can be obtained my digital platforms through untraditional mediums such as multimodality and translanguaging.

In the field of entertainment media, Mormol (2019) studied popular social news outlets such as *Buzzfeed, E!Online* and *TMZ* with purpose of understanding their techniques in garnering readership through use of distinctive linguistic devices. She realized that the lexical level of attractiveness in titles is combined with the visual level of the "diversified typography and punctuation" (p. 7) employed in the headlines. Techniques including use of "culture jacking" (p. 9), numerals, colorful adjectives, strong lexical units, hyperbolic words along with emotional appeal and forward referencing is linked to the arousing curiosity in the viewer resulting in the article getting clicked. A comparable trend is also observed taking over Pakistani content websites. Hence, the purpose of this research is to track similar lingual and multimodal practices as perceived in the international digital space, however, this time, in the context of Pakistan.

On a different yet similar study on Buzzfeed headlines displayed across the interface, Mormol (2019) found them to not only be emotive in nature but also to being extremely colloquial making use of sensational lexical items and more controversially, swear words. Abundant use of abbreviations, formulaic phrases, blended words and intertextuality were uncovered in the linguistic analysis of

sampled headlines from the entertainment media outlet. Use of slang, internet jargon and trendy vocabulary can be directly linked to the website's young intended audience. All of these characteristics contribute to the overall consensus of why readers are tempted to click on such articles other than the subject matter itself. The casual manner of reporting is only permissible due to the lack of boundaries created within the company, a far cry from that of traditional media which is bound to particular regulations. Where previous researches bring attention to how content websites operate in unconventional ways online, they have been limited to foreign countries. They also utilize either the theory of social semiotics or translanguaging separately for their frameworks. This research aims to bridge the gap left behind by these researches and uses Pakistani websites as its data to study under the combined research framework of translanguaging and multimodality.

2.4. Conclusion

In this chapter, a thorough breakdown of previous contributive literature has been provided. The two theories of social semiotics (Kress, 2010) and translanguaging (2017) under work in the thesis along with their theoretical underpinning and complexities were specified and explained in view of various credible writers in both fields. It also discussed works done in traditional and digital media as well as the online space in regards to the theoretical understanding. Finally, the chapter concludes with a detailing of relevant published studies, while clarifying the similarities as well as further extensions this study intends to make to the findings of works already done.

CHAPTER 3

2. RESEARCH METHODOLOGY

3.1. Introduction

To reiterate, this study aims to bring forth how independent Pakistani content media websites incorporate social semiotic resources to covey meaning and provide information all the while utilizing translingual communication to challenge the traditional English-centric modes. This chapter breaks down the use of Wei's (2017) translanguaging theory and Kress' (2010) social semiotics theory meaning making in context to Pakistani youth's use of online content websites. It also presents a thorough discussion of theoretical framework employed for analysis of data, along with rationality behind selection of sampled websites for the study.

3.2. Research Design

An integral part of research is to develop an appropriate and effective research strategy which guides the process further. Research design allows for a structure for collection and analysis of data to be provided to the researcher (Saunders et al., 2009). The research design proposed to be adopted for this study is to be exploratory in nature since it aims to explore social semiotics of translingual online space of Pakistani content websites. The exploratory nature of this study is consistent with the proposed research paradigm, which is epistemologically interpretivist, as it aims to interpret the phenomenon of multimodal translanguaging occurring in the context of content websites operating within Pakistan. Through this approach, an understanding can be developed within its unique concept which cannot be generalized to the entire population (Creswell, 2013). The study is proposed to be methodologically qualitative in line with its epistemological stance. The theoretical underpinning for this study is based on the translanguaging theory as presented by Wei (2017) and social semiotics theory for communication as presented by Kress (2010), which are explained below.

3.3. Theoretical Framework

The theoretical backbone for this study is supported by the overarching theory of translanguaging as presented by Wei (2017) and within its broader framework it is also to consider social semiotics theory for communication as presented by Kress (2010). Wei (2017) argues that multilinguals do not think in a unilingual manner and are only practicing singular use of language for a particular stretch of time as demanded by the situation. Translanguaging deviates from the outdated view that a speaker simply acquires a language but adapt their brains and bodies to the language practices in their learning environment and so they partake in culture-specific situations which requires them to be immersed within the corresponding norms and values, including languages. Wei (2017) views human thinking as beyond the scope of language alone as it also requires use of "cognitive, semiotic and modal resources" (p. 15) and such language is but one of the resources available to humans for the purpose of meaning-making. It supports the various uses, manipulations and implementations of signs for communication across contexts. There is a connection to be made between the translanguaging theory that humans partake in multiple resources including languages to convey meaning and the social semiotics theory which argues that modern communication is based on the creation and implementation of multidimensional modes. A mode is affirmed as "a socially and culturally shaped resource for making meaning. Image, writing, layout, speech, moving images are all examples of different modes." (Bezemer & Kress, 2008, p. 171).

Translanguaging also welcomes the theoretical foundations of social semiotics as linguistics signs are included in the plethora of meaning-making modal resources. Hence, social semiotics theory is also encompassed in its framework. In this regard, Kress (2010) suggests signs are to be made, not used by their creator as they depend on not only the sign-maker's choice but also their interest. The constant re-making and re-evaluating of signs shines light on the writer's interest and decision of selecting one mode over the other. He also asserts that signs are to be realized (in terms of affordance) in their social and cultural context, binding them to a temporary logic which is subject to change according to the time and space of use. This allows different modes to hold certain power or affordance in particular contexts. Writers

choose to employ modes capable of delivering appropriate meaning to audience, a factor which is to be studied in this research.

3.4. Data Collection

Independent content websites have been on the rise both worldwide and in the context of Pakistan. Three out of a handful of such websites are proposed to be studied for their interfaces. These websites have been decided through purposive sampling with regards to their online popularity on the public social media website *Facebook*. The platforms in question boast a large social media following, hence, have been narrowed down from the short list of Pakistani content creating websites. The interfaces/homepages were manually monitored for changes and updates over the restricted time span of the months of March, April and May (2021) in order to gage a proper understanding on how these platforms continuously upgrade on and manipulate multimodal sources to create visual meaning and interest. A clear range of linguistic and social development can be monitored from the defined time frame. Corresponding imagery, emoticons and video thumbnails are also taken into consideration alongside the text of the sampled interfaces for the full understanding of the writer's intentions as well as their stylistic techniques.

3.4.1 Mangobaaz

Established in 2013, *Mangobaaz* boasts the largest following of 1.2 million *Facebook* followers amongst the recent outbreak of independent publishing outlets. The website's creators pride themselves in creating content diverging from traditional news and into an online space where young minds can start a discussion on matters of interest while raising unanswered questions. *Mangobaaz* takes a liberal approach to journalism with content varying from social commentary to current events for "young Pakistanis around the world". Multiple articles and other interactive posts are uploaded to their social media platforms on a daily basis (Mangobaaz, 2021).

3.4.2 Parhlo

Parhlo, conceptualized in 2014, has a following of 1.1 million *Facebook* followers and describes its content as Pakistan's top platform for citizen journalism and user-generated content. Creators allow thousands of freelance writers to submit their articles for publication on their media outlet in hopes to be shared by their significant audience of a million plus followers on Facebook alone. Similarly to *Mangobaaz*,

Parhlo uploads several times a day with content ranging from public figures to sensitive issues which result in "generating healthy discussions" amongst their intended audiences as mentioned on the website (Parhlo, 2021).

3.3.3 The Current

The Current is a relatively newer digital media outlet having a *Facebook* following of 400 thousand. According to the website "About" page, their focus is on "simple, easy and fun" content that keeps their audiences up-to-date on news from the political and entertainment world (The Current, 2021). *The Current* is a self-funded platform encouraging readers to also send in their stories and ideas to be shared through their medium.

3.4 Data Analysis

The objectives of this research are to explore multimodal sources employed by independently-owned Pakistani content websites to convey meaning, information and retain interest and to determine how modern translingual communication challenges the outdated monolingual variety. For this purpose, data is analyzed through application of Kress (2010) theory for social semiotics and Wei (2017) theory for translanguaging. Firstly, as translanguaging examines how speakers utilize their linguistic range for the purpose of meaning-making through communication, data was arranged into themes according to the purpose behind the use translanguaging, to analyze how writers quote Urdu sayings by public figures, comment on social and cultural events, or name and label in multiple languages through application of translanguaging theory as explained by Wei (2017) in regards to various social and cultural situations and demands of time and space.

Secondly, the analytical methodology for multimodal analysis is broken down according to the two sections of visual and textual modes operating throughout the interface. Visual modes include including images, emoticons and video thumbnails used in conjunction with headline text. The images are sectioned into themes according to similar repetitive design features not limited to those of; color, framing, focus, through which, readers are guided through the layout to consume content as intended by the creators and writers in the communicational context (Kress, 2010). After visual modes, textual modes have also been sorted into themes of internet vocabulary, questions, pronouns, hashtags and abbreviations. Various manipulations

of both textual and visual signs have been studied under the guidance of Kress' (2010) observations and the context of the Pakistani digital content creating space.

3.5. Conclusion

The chapter above specified the research methodology employed in the present study. In the beginning of the chapter, a breakdown of the research design adopted in the study was given. The study is epistemologically interpretivist and methodologically qualitative. Theoretical framework is backed by theory of translanguaging as discussed discussed by Wei (2017) and social semiotics theory as shared by Kress (2010). Three Pakistani content creating websites have been sampled based on followership and data was collected from March, April and May (2021). Finally, the chapter concluded with an overview of how the data analysis was categorized into themes and analyzed in reference to the theoretical underpinnings of the framework provided by Wei (2017) and Kress (2021).

CHAPTER 4

3. DATA ANALYSIS

4.1 Introduction

Creswell (2007) characterizes qualitative research as studying the problem in its original context rather than in a laboratory. Purposive sampling is underway as the interface from Pakistan based online journalism websites *Parhlo, Mangobaaz* and *The Current* are investigated for their multimodal resources in practice for meaning making and enhancing. With support from the theoretical framework of translanguaging (Wei, 2017) and social semiotics (Kress, 2010) a qualitative analysis is conducted to study various components of the interfaces. The analytical methodology is broken down according to the categories of the modes operating throughout the interface including the, headlines or titles (textual), the images, emoticons and video thumbnails (visual) used within the text through design features not limited to those of; themes, color, frames, readers are guided through the layout to consume content as intended by the creators and writers (Kress, 2010).

Qualitative examination of variety of visual content available on the interface of the respective websites may disclose visual cues such as eye-contact, posture and placements of subjects (Kress and & Leeuwen, 2006). Focus of the images may also explain the motivation behind the decisions of using particular photography. In regards to the style of the writers, and in respect the interfaces, it is to be explored to uncover the lexicon, way of addressing, use of tenses, along with uses of abbreviations, abbreviations and questions. These stylistic choices hint at the social-cultural backgrounds, interest and positions as well as the intended audience writers refer to.

Throughout the analysis of such multimodal means, the study also assessed the translingual elements at play within the textual and visual modes of communication. Translanguaging (Wei, 2017) has been observed as a corresponding technique in the meaning-making process of Pakistani content websites. Data collected periodically through the months of March, April and May (2021), from content websites including

Mangobaaz, Parhlo and *The Current*, has been categorized into sections according to the nature of findings.

The analysis has focused on the various methods appointed by content creators in efforts to convey meaning (through multimodal and multilingual sources), spread information pertaining to recent events and managing to retain a long-term interest and followership from their young audience. Multimodal and translingual methods of communication have been sampled in form of 74 images and studied for their unique effect and outcomes.

4.2. Translanguaging in Pakistani Content Websites

As discussed previously, youth-run modern news and entertainment platforms are changing the way communication is practiced by writers and consumed by readers. The mass spread of access to the internet has opened new doors for possibilities in conveying meaning. One purpose of this research is the monitoring and analysis of observed method in language mixing adopted by Pakistanis, especially those pushing contents towards a young local and foreign audience. Pakistan, being a multilingual and multicultural nation, is no stranger to the vast accumulation of languages and language variety. Wei (2017) defines translanguaging as a linguistic practice appointed for blending varieties of languages and semiotic systems. Hence, it is to no surprise that Pakistani locals, considerably youth, is prone to fuse two varieties of languages or more for stylistic purposes or simply for ease. While sifting through gathered data from websites, the practice of translanguaging was sufficiently recorded, whether in forms of text, headlines or thumbnails. These findings have been deliberated on periodically in reference to the sectioned categories given below.

Translanguaging took on a sufficient role as a meaning maker in numerous textual modes throughout the analysis of sampled websites. It could be observed being put in use to grab attention of social media users in form of direct quotations from speakers, adopting terminologies or sayings from native languages or for even making satirical remarks on the situation at hand. It was evident that in most cases it was used a tool for garnering recognition from readers for perhaps an otherwise routine article. In order to appear unique from other media outlets, the sample websites resorted to adding opinionated remarks in their headlines in hopes of relating to their audiences and building a stronger consumer relationship. The adaptation of

translanguaging in form of textual modes has been further broken down according to the various textual uses of the meaning making device. Out of the 23 sampled images analyzed below, 47% were generated from *Parhlo*, 34% from *Mangobaaz* and 17% from *The Current* based upon the observed instances of translanguaging practices employed by article writers from each website.

4.2.1 Translanguaging in Quotations

One of the most abundant methods of integrating translanguaging can simply be observed in the use of direct quotations. Although, traditional media is not a stranger to quoting people from the relevant article's body, the sampled media outlets interpret the same situation by adopting a more comparatively candid approach. Such websites have notoriously written full Urdu sentences in their otherwise English headlines with the intention of making the headline seem new and inviting to their younger audience.

Figure 1

A common sight in young Pakistani media during the past year of 2021 was its subject matter relating to lockdown and the constant changing and updating in classes and exams 'schedules. Countless articles were published under these domains regarding students' worries and requests to the government officials to delay exams. In similar fashion, the above shares the same woe of a student asking the Education Minister's daughter to make a request to her father on their behalf. As mentioned beforehand, translanguaging allows speaker to adapt their brains and bodies to the language practices in their learning environment and so they partake in culture-specific situations (Wei, 2017). Therefore, instead of writing the message in English and it reaching beyond borders, the article author chose to directly use the original tweet *"Abbu Ko Kahein School Band Kardein"* (Ask Father to Close Schools), to bring interest and humor into the matter at hand. This would result in higher interests

from relevant readers, which in this case were young students scrolling through the website.

'Ja Tujhe Maaf Kiya Mera Mobile Cheennay Walay' – Hira Mani's Message To Robbers

Figure 2

Another such occurrence direct Urdu quoting is from a headline narrating a street crime incident pertaining to Pakistani actress, Hira Mani. Similarly to the article discussed above, the writers are habitual of combining languages for entertainment purposes. Rather than a simple monolingual approach, they prefer to mix native speak of the target demographic. Here, the headline can be read as *"Ja Tujhe Maaf Kiya Mera Mobile Cheennay Walay"* (My Mobile's Snatcher, I Have Forgiven You). As translanguaging is regarded as a means of exhibiting one's creativity (Wei, 2017), it cannot be denied that these websites are breaking the traditional mold of reporting and journalism by demonstrating such unique approaches to regular everyday happenings.

'23-25 Tak Ke Larkay Bhai Lagtay Hain' – Kinza Says Her Husband Should Be 6 Years Older Than Her

Figure 3

Yet another instance of translanguaing being adopted for entertainment purposing could be observed in the headline above where the blogging platform, *Parhlo*, appoints incorporating a direct quote from an interview with Pakistani actress, Kinza Hashmi. In an endeavor to create buzz and attention around their article, *Parhlo* chose an eye-catching quote the interview despite it having other moving parts which could be reported on, which can be seen clicking on the article itself. Wei (2017) argues that the translanguaging theory allows humans partake in multiple resources

including languages to convey meaning and grasp attention. This is especially apparent as for the headline, writers opted for the actress saying *"23-25 Tak Ke Larkay Bhai Lagtay Hain"* (I Think of Guys That Are 23-25 As My Younger Brothers), which is sure to intrigue the audience, especially around the same age group. An interesting finding is that though pages will use translingual headlines for their news articles, the details given within the articles will primarily be in English which prompts the theory that translanguaging is employed as an attention driving technique rather than just a meaning making one. It also cannot be denied that the websites in question are habitual of selecting quotes and situations which cause the most amount of speculation within the casual follower scrolling through social media.

'Aamir Bahir Niklo' – Hania Khan Creates 'Tamasha' At Liaquat's Karachi Office, Hurls Abuses At Him

Figure 4

Not unlike traditional media, content generating websites also divulge details on current trending matters. Such is the situation observed in the headline above in relation to an altercation between two parties. Words like *"Aamir Bahir Niklo"* (Aamir, Come Outside) and *"Tamasha"* (Spectacle) not only set the controversial tone of the situation, but also indirectly convey a subjective stand point from the perspective of the content creator. By borrowing blunt words directly from the speaker, the creators amass desired viewership from readers wanting to gather further updates regarding people of their interest.

4.2.2 Translanguaging in Commentary

Yet another translingual method of communication with readers is through the use of remarks and commentary in article headlines. Even though the context may demand a neutral journalistic approach, young Pakistani writers are not strangers to adding an opinionated remark or comment in the beginning of the headline to bring emotion to

the situation, whether positive or negative. This intuitive approach is mostly reserved to the Opinion or Editorial section of traditional media outlets, however, with just a brief overlook into such newer content websites; readers can find numerous accounts of subjectivity, in both monolingual and multilingual modes.

Figure 5

The incorporation of translanguaging is supposed to make a social space for multilingual speakers, addressing their approaches, principles and performance (Wei, 2017). One such occurrence can be observed in the image above depicting the aftermath of the blasphemous events taking place in France in 2021. Following the events, protests had broken out in many Muslim countries around the world, Pakistan included. Naturally, media outlet jumped at the opportunity to report on the reactions and backlash shown by various Pakistanis around the nation. For that purpose, a headline was posted on the media website, *Parhlo* but it took a particular stylistic choice in its reporting. By practicing the use of translanguaging, *Parhlo* integrated a satirical approach targeting France in its headline which reads *"Ye Tou Hona Tha!"* (This Had to Happen!). A subjective remark such as this, let alone in a different language, is a rare sight to see in the more professional world of journalism. Nonetheless, as a media outlet, specifically operating online and targeting a young audience, *Parhlo* is not limited to certain boundaries as traditional media in its stylistic choices. By making such a mark, not only are they bringing to light their political and religious alliance but also ensuring that their headline stands out amongst the overwhelming bulk of others, with help of their nuance translingual approach.

Figure 6

Not only are the translingual remarks or comments visible in political news reporting but also in headlines correlating entertainment or dramatics as translanguaging examines how speakers utilize their linguistic range for the purpose of meaning-making through communication (Wei 2017). Such an example is evident in the caption shown in the image above, communicating an act of violence taking place between a religious leader and a social media star who gave him a *"Zor Ka Thappar"* (Hard Slap). In an attempt to dramatize the already controversial situation, *Mangobaaz* chose Urdu words to bring humor and amazement to an event that would have been reported neutrally by a traditional media outlet. A young audience member seeking coverage on the event or simply coming across the headline is bound to be interested in the gossip-like nature of the caption, as intended by the writer in the first place.
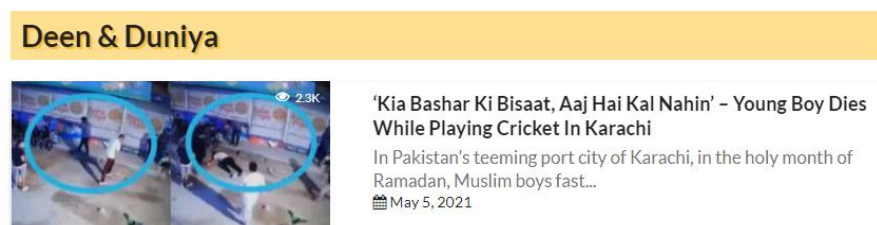
Figure 7

Next, in an attempt to highlight the subject matter in an intriguing manner, translingual websites also use quotes and proverbs to captivate their readership. The blogging website, *Parhlo*, used song lyrics to lure clicks on their article about a young boy's sudden demise. Despite how unorthodox the attempt may be for an average

news reader, the writers are *Parhlo* are sure their youth will understand the expression they're referring to in their headline. *"Kia Bashar Ki Bisaat, Aj Hai Kal Nahin"* (What is a Man's Worth, It's Here Today Not Tomorrow) is an infamous song lyric from a 1997 hit song by Pakistani band *Junoon*. Knowing the massive popularity and followership *Junoon* possesses amongst the youth of Pakistan, *Parhlo* used the opportunity to give a poetic description relating to the young boy's somber passing. As mentioned previously, a person's views, and philosophy can be evident through their use of various languages (Wei, 2017). Such a personalized headline is something readers will not experience when they pick up a material newspaper as it is limited specific words and paper.

In traditional media, reporters are accustomed to broadcasting the latest news in the most objective impartial way possible without imparting personal opinions or emotions, unless the article is under the editorial section. Whereas, the digital space is not bound by limitations regarding word count and restrictions which traditional media is constrained with.
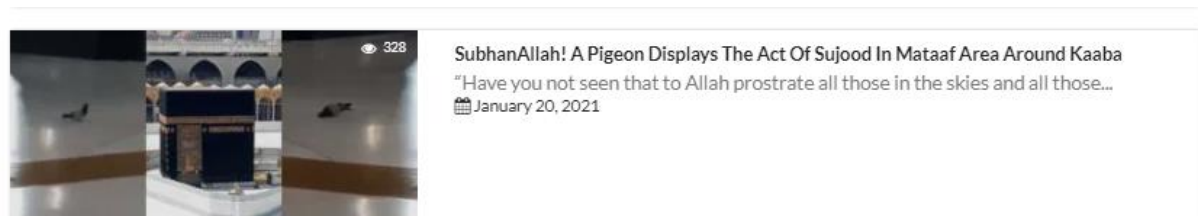
Figure 8

Besides the signigficant influence of being a mutlicultural nation, Pakistan is also home to an array of religions, branching into different classifications. Contents of all nature produced in the country are heavily impacted by the Islamic ideology followed by the vast majority of the population. Linguistic ramifications of Islam can also be observed in the daily activities practiced by Pakistanis, be it praying or merely greeting using Arabic as the linguistic medium. The consequnce of above mentioned religious influence can also be seen reflected in the content uploaded by some of the assessed websites. Islamic or Muslim-oriented articles are regularly published, attracting the Muslim majority readership of Pakistan. Platforms such as *Parhlo* have dedicated a separate section just for religion-centered publications. In order to engage audience interested in such news, websites integrate religious phrases, prayers and

quotations into their headlines. *"SubhanAllah!"* (Praise be to Allah) and *"Sujood"* (Bowing) are direct borrowings from the Arabic language used in the headline above to describe the seemingly submissive act of the bird. As a result, principles and values of writers and intended audience both are evident through use of translanguaging.

4.2.3   Translanguaging in Naming and Labeling

While writing and reporting on incidents and happening within the national (and international) space, whether social, political or entertaining, writers are confined to certain titles or labels which cannot be translated out of the native language to which they belong. This circumstance can occur out of need for relevancy to news content in question, respect to religious or cultural heritage or simply not having the equivalent expression or comprehension in the English language. To overcome this issue, entertainment websites opt to borrow titles directly from the source material which can occasionally be from the native language of Urdu or the religious one of Arabic. Aforementioned instances have been analyzed further, keeping in view Wei's (2017) theory of translanguaging.

Before diving into headlines and thumbnails and their intended meaning, there are segments within the sampled websites' interfaces, which are solely unique to them, must be brought to attention. Websites being compartmentalized for user interaction is not something ground breaking by any means as nearly all news reporting and entertainment websites and even newspapers are familiar to it. Nonetheless, how Pakistani websites targeting a younger demographic choose to label these sections according to genres relating to content is an extraordinary spectacle.
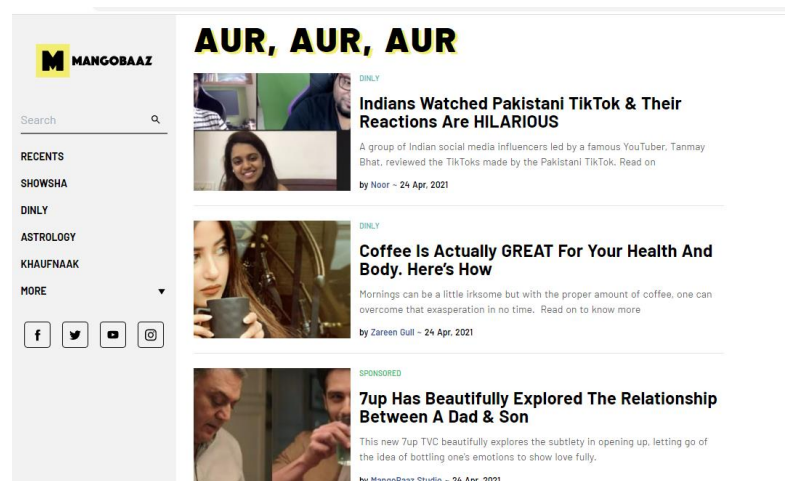
Figure 9

The digital Pakistani content generating platform, *Mangobaaz*, has even borrowed an Urdu suffix for its own website's name. Scrolling further through its interface, several words and phrases from the native language jump out at the user, prompting more clicks on the relevant links. In the image above, many segments provided by the content site can be observed, especially relating to the navigation bar to the left of the screen. Wei (2017) argues that multilinguals do not think in a unilingual manner and are only practicing singular use of language for a particular stretch of time as demanded by the situation. This practice is observed as *Mangobaaz* has time and time again exploited a translingual approach to label their genres in hopes to appear prominent when compared its competitors. Multiple titles can be read in the native language of Urdu such as *"Showsha"* is a play on the English word *show* and is pronounced as the Urdu word *shosha* meaning mischief. Another category titled *"Dinly"* is underneath it which again borrows the word *din* from Urdu meaning day, hence labeling the section as a *Daily* news segment. Lastly, from the navigation bar, the section for articles pertaining to the genre of horror is available, labeled as the Urdu word *"Khaufnaak"* (Terrifying). Regardless of origin or purpose, interfaces of countless online websites have a designated space to showcase complimentary or similar articles to the opened one usually titled as "More" or "More like This". Not unlikely, *Mangobaaz* also follows suit but instead of using English, their homepage has a section headed as *"Aur, Aur Aur" (*More, More More) for additional features of the same genre. The use of trendy titles shows use of relevant buzzwords as understood by youth of today's time. Further, these categories can be linked back as a reference to the platform's translingual name to provide cohesion throughout the website's interactive homepage.
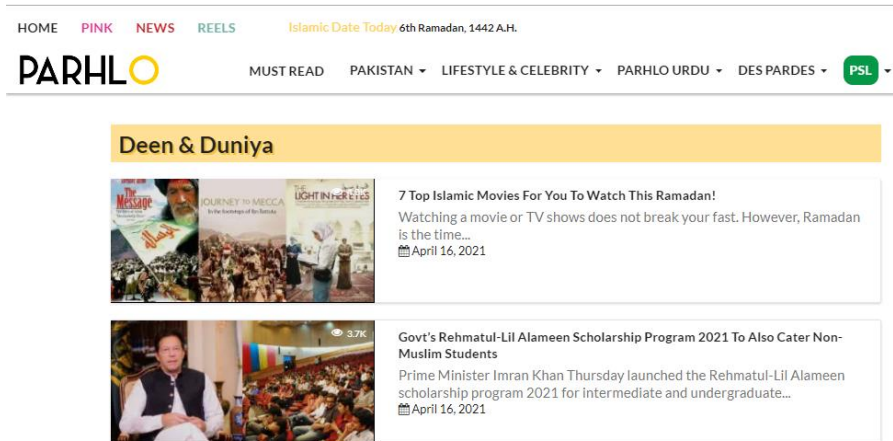
Figure 10

A similar observation can be made with *Parhlo's* interface which presents its navigation bar towards the top margin of its homepage. Sections linking to various pages are visible above the latest news article published on the interface. Usual buttons directing the website users to popular and breaking news as well as assorted genres pertaining to the reader's preference are accessible along with Pakistani audience-generated links can also be accessed. A button titled *"Des Pardes"* (Home and Abroad) in Urdu will direct the reader to a separate page dedicated to news and articles relevant to both national and international proceedings. Underneath the navigation bar is the segment regarding religious news and affairs titled as *"Deen & Duniya"* (Religion and World) which are words borrowed from the Arabic language. Therefore, translanguaging is abundantly utilized not only within paragraphs, for headlines but also in titling of various segments scattered throughout the website interfaces.

Figure 11

In an article discussing a scholarship program, *Parhlo* writer directly names the program rather than attempting a translation which would inevitably stray from the source material and confuse the readers. The scholarship program in question is titled *"Rehmatul-Lil Alameen"* (Mercy for All Worlds) in Arabic which is straight

forwardly mentioned in the headline without any explanation in English for non-native readers. It is apparent from the subject matters to the unabashed use of local and religious expressions that writers are expecting a local-majority readership to take interest in the publishing. The demand of the situation requires labeling to be done in the original language through translingual means, otherwise there is a risk of causing confusion amongst readers as to which program is being referred to through translation.

Figure 12

As various ministries and departments of Pakistan have names originating from local languages, one such case is that of the committee *"Ruet-e-Hilal"* (Moon Sighting) responsible for announcing the sighting of the new moon, marking the end of the month of *Ramadan*. Since Pakistanis recognize the Urdu name of the committee, it is sensible for *The Current* to adhere to it while reporting on its latest events and affairs.
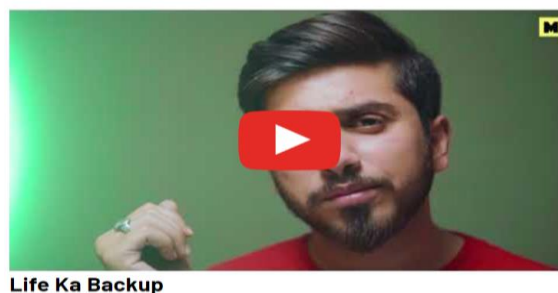
Figure 13

Posted under *Mangobaaz*'s segment labeled simply as "Videos", was a video titled *"Life Ka Backup"* (Life's Backup). The purpose behind the video's Urdu and English mixed titling can be chalked up to simply being a stylistic choice suiting the candid approach of the video as there are words in the English language which very easily convey the exact meaning without borrowing from any other language. As Pakistan is a multilingual country with people, especially youth, conversing using translanguaging as a mean, it is conspicuous why these websites prefer language mixing as it brings them a cordial step closer to reliability with their audiences, which in return builds trust and followership.
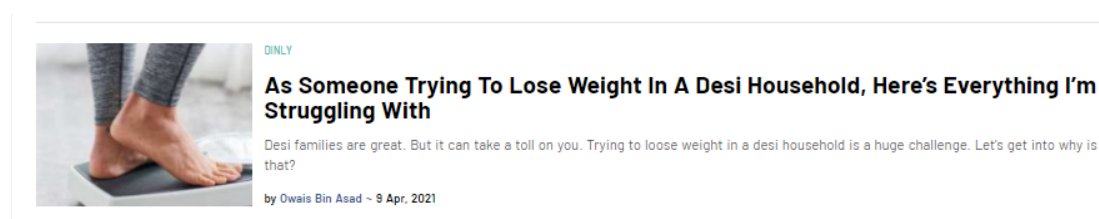
Figure 14

"Desi" (Local) is a buzz word found liberally throughout countless Pakistani articles. As the word describes people, cultures and material products of the sub-continent, naturally Pakistanis have a sense of belonging towards and use it abundantly as a way to express themselves and their traditions. Thus, to no surprise, it is included multiple times in a headline and tagline sharing weight loss struggles within a Pakistani household. The tag reading *"Dinly"* must also be brought to limelight as it makes reappearance in *Mangobaaz's* reporting. Consequently, the word *Desi* is evidently used to address the local audiences who can recognize the local word and the socio-cultural experiences associated with it.
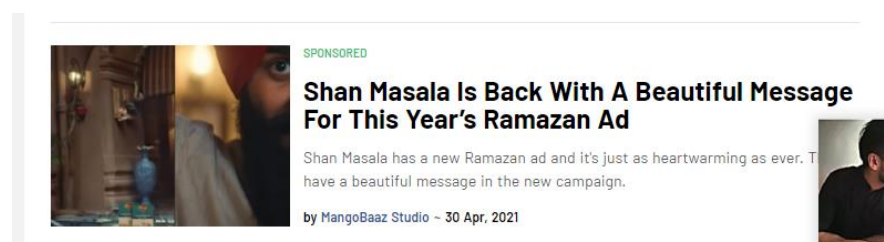
Figure 15

A reoccurrence of the Urdu version of the Arabic word *Ramadan* is distinguishable in the headline above, this time in accordance to a sponsored spice brand. The name of the brand is another circumstance of acquiring words from Urdu, which in this time is *"Masala"* (Spice). This data also helps reinstate the fact that countless Pakistani products use native languages to promote not only locally but internationally which further pushes employment of translanguaging as a means for communication across borders.
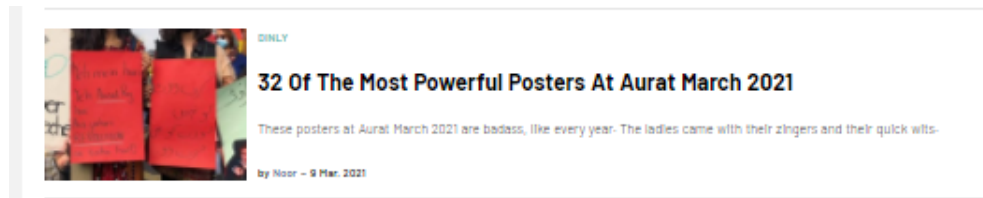

Figure 16

On 8 March, International Women's Day is celebrated in Pakistan and across the world. In hopes to bring awareness towards women inequality, a socio-political demonstration is carried out in cities throughout Pakistan labeled as *"Aurat* March*"* (Women March) in Urdu. As it's named after the average *aurat* of Pakistan, traditional media and content websites alike use its original name for reporting purposes. The title *"Aurat* March*"* is a prime example of translanguaging in action where each single word in the name is taken from an individual language to create the optimal meaning and impact (Wei, 2017).

Figure 17

Continuing in the same vein, names and labels from diverse cultural and religious sources can also be noticed in different headlines. When close-up images of *"Hajr-E-Aswad"* (Black Stone) were going viral and were constantly share across the internet, *Parhlo* also jumped on the trend and posted an article including the famed

photos. Directing the article towards the relevant audience only, the writer decided to use the original Arabic name instead of the English one as they targeted the news solely to their Muslim audiences, who will regardless know the subject matter at hand and won't require any translation or explanation. It can be argued that if the writers designed the article to reach international readership as well as beyond religious groups, they would opt for English titles or clarifying information within parenthesis.

'Burqa' Ban Just A Proposal, Claims Sri Lanka After Criticism From Pakistan

Figure 18

As discussed above, translanguaging examines how speakers utilize their linguistic range for the purpose of meaning-making through communication (Wei, 2017). In plentiful instances, writers find it convenient to use borrowed and integrated phrases and terminologies from other languages, whether by choice or restriction. Some words either don't have equivalent English words having same or similar meanings or don't carry the same emotional or religious impact as the borrowed ones. This portion of the analysis will discuss singular words and phrases adopted for enhanced meaning making. In the image shared above, the Arabic word *"Burqa"* is written in a headline reporting its proposed ban in Sri Lanka, not only that, it is also written within quotation marks to show its diversion from the English language used in the rest of the headline. Likewise, "*Iftar"* (Evening Meal) is acquired from Arabic as it lacks a comparable word in English due to its unique concept. As previously mentioned, rather than finding methods to clarify the foreign concept to international audience, writers opt to direct the articles to readers already familiar with it.

Figure 19

Additionally, an Arabic word *"Jinn"* (Spirit) is acquired to name to supernatural being in the story narrated in the given article. The headline itself is a play on the infamous story title "The Boy Who Cried Wolf" and so the title also refers to a similar situation where the father of the writer "cried *jinn*", showing speculation regarding the legitimacy of the possession as to whether or not it is possible. The summary given below the article headline and itself refers to the Holy month of *Ramazan* which will primarily be recognized by Muslim audiences. *Ramazan* is the Urdu variation of the Aranic word *Ramadan* refering the same concept, however, the Pakistani adaptation proves the writers'preference as to where they choose to direct their articles and news reports.

Figure 20

Further words relating to native languages are also observed in articles regarding cultural events. In the clipping below, *"Haq Mehr"* (Jointure) is employed despite it having an English counterpart. As the words are an integral part of Pakistani marriage culture, it is expected to grab attention where required from the relevant followeship who are already in the know of its application during contract while realating it to intriguing reuest of books as *Haq Mehr* reported in the story itself.

Figure 21

Going back to the argument that translanguaging satisfies the speaker's need of the hour, depending on the socio-cultural context (Wei, 2017); a recurring sight during analysis is that of titles belonging to a plethora of genres from the Pakistani entertainment industry which are relevant to the time of article's publishing. Numerous cultural impacts are at play during conceptualization of such media phenomenon, and language is no exception.

Figure 22

Popular Pakistani drama serial *"Chupke Chupke"*(Secretly) and its best moments are the topic imminent in the caption listed above. As the audiences are familiar with the Urdu name of the serial, it will inevitibaly show itself in headlines and articles written primarily in the English langugae, subsequently borrowing dialougues or names from the drama in question in order to relate with audiences.

Figure 23

In the same way, titles such as *"Dil Na Umeed Toh Nahi"* (Heart is Not Forlorn) depicts the drama serial's Urdu background. Content writers aiming to attract audiences of such drama serials opt to use the Urdu titles in English Romanization rather than directly translating it, which would, on the contrary, confuse the reader and risk the website's loss of online interaction with said readers.

4.3 Visual Modes in Pakistani Content Websites

Not only are textual means applied for the purpose of transmitting a message but images, emoticons, videos and GIFs (Graphics Interchange Format) are regularly merged in the published articles for added effect and assistance in creating an easily consumable piece of information. Through these added benefits, very little space is left for any confusion in understanding the intention behind the writer's words. A colorful layout also ensures that the consumer's interest is not temporary and they have a higher chance of migrating from one link to another, just from being attracted to the images accompanying the headlines. Kress' (2010) theory of social semiotics has been applied which asserts that different modes exercise certain power or usability in particular contexts. Therefore, the social semiotic analysis of visual modes is to conclude how Pakistani multimodal content websites apply this methodology to covey meaning, provide information, retain interest and increase followership. Not unlike traditional news websites, it has been established that the sampled content websites also employ semiotic modes in form of images and videos thumbnails for the purpose of meaning making and creating visual interest. A cursory scroll through any of these websites interfaces will reveal that not only do they grasp attention through catchy text and headlines, but also through numerous impactful colored options which help the articles stand out further. It must be argued that a headline alone cannot hook a reader in, however the images and text surrounding the caption play a vital role in the interest building and general intrigue of a casual reader or follower of the website. The following breakdown of 51 images explores the numerous stylistic methods and

techniques in which writers and creators employ visual modes for the intention of meaning making. Out of these 51 images, 35% were sampled from *Mangobaaz* while 33% were generated from *Parhlo* and 31% from *The Current*.

4.3.1 Use of Calculated Modes

Kress (2010) asserts that signs are to be realized in their social context which allows different modes to hold certain power or affordance in particular contexts. This section of the visual mode analysis deals with whether the writers maintain a determined purpose in regards to their choice of imagery for the thumbnails accompanying their headlines. The research analysis took into consideration numerous thumbnails which give the impression of a purposeful election of visual modes which instantly draw reader's eye towards headlines for the sake of audience members using graphic, blurred or cropped images which have higher chances of exciting interest while scrolling through social media.

Figure 24

An explicit illustration in purposeful selection of images is the one appointed by *Parhlo* for their article covering learning environment violence taking place at a *"Mardrasa"*. The outraged language used in the headline and punctuation emphasizing the vicious atrocity is paired with graphic images displaying the "Beating" is purposeful in the way it is structured to tug on the heartstrings of the reader and further intrigue them to open the article for additional information about the incident.

Figure 25

On the opposite end of the spectrum, a different article addressing the weight loss journey of a public figure is accompanied with images portraying the astonishing transformation. The selection of visual mode is quite calculated in how write in the manner in which writer creates a meaningful display. Anyone interested in finding out further details regarding health and fitness can observe the thumbnail, relate it to the actor's prior appearance and so be tempted to click on the article. Kress (2010) explains that every mode can communicate a specific sign and influence the comprehension for specific individuals. In the online media business, intrigue is the primary tool in the popularity and value of news and information. For this purpose, creating a buzz or outrage while employing visual modes is a strategy which a content creator must comprehend for maximum traffic on their articles

Figure 26

Calculated image selection is not the sole approach which can be taken by writers but they can also position the visual modes in a purposeful manner in the thumbnails. Looking at the image above, *Mangobaaz* creator chose to highlight tweets and messages sent by Pakistanis to *Whatsapp* headquarters. However, it is visible in the thumbnail that these messages and responses are not clearly centered or displayed. By practicing such a calculated technique, writers obligate the readers with only the choice of opening the article in efforts to actually read about the "Trolling" being done according to the headline's claim. Hence, not only the selection of visual modes but also the placing of the images is yet another tactic employed for viewing of articles.

Figure 27

Parhlo published a piece of writing on a troubling article based on organ trafficking situation and its victim. Along with the gruesome headline, images of the victim can be seen although blurred to maintain privacy. Despite active manipulation of original clear image into a new sign by blurring, enough information is passed on through the mode as oxygen tubes can be seen connected to the patient which helps indicate his weakened condition. The headline claiming to be privy to the truth of the matter along with the blurred images creates a mysterious atmosphere around the dubious situation. The sole course of action which can be taken to unveil the details is through a quick read of the linked article which portrays the calculated move played by the writers working for the media websites.
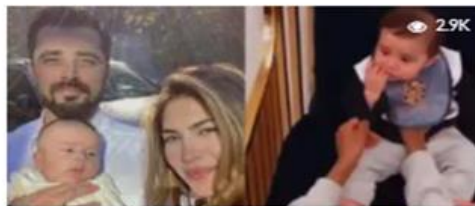
Figure 28

In yet another deliberate manner, *Parhlo* posted the preceding headline in conjunction with still from the video which they refer in the caption. The article draws attention towards celebrities, their involvement with child labor and how the public is scrutinizing the state of affairs. In the thumbnail, an image of the couple along with their child is visible while towards the right is a still screenshot from the video which caused the negative reactions. As the labor mentioned pertains to the child's caretaker hence the images include him as well. Hands of the underage caretaker can be seen

reaching towards the child in the thumbnail which garners attention from users and a correlation is created between the two piece s of information, bringing the writer's attempt at employing visual sign of hands for purposeful meaning making to a success. Using Kress' (2010) theory for social semiotics and its various means of meaning-making, this section discussed how through calculated selection of visual modes, writers create another layer of conveying information not otherwise possible through mere use of text.

4.3.2   Use of Obscure Modes

In absolute contrast with the aforementioned calculated approaches towards visual modes and their selection, this section will observe the ambiguous methods employed in which writers appoint images allowing readers to make judgments or create individual meanings derivable from the visual modes. Essentially, writers prefer using obscure images when there is a deficit or unavailability of recorded images in relation to the news coverage. As identified in a previous section, various complexities within text and image which present the argument that the visual modes contain copious amount of recognizable meanings but at the same time are ambiguous and are commonly left to interpretation. As the lack of visual interest leaves writers with limited options for thumbnails, stock images from the internet are incorporated otherwise, ensuring the thumbnail doesn't lack cohesion with the headline and remains eye-catching for the audience.

DINLY

Here's How Photoshopped Pictures From Her Ex Led This Girl To Attempt Suicide

Here's how one 19-year-old girl almost attempted suicide because of photoshopped images that were being circulated as revenge.

by Sajeer Shaikh ~ 7 Jan, 2021
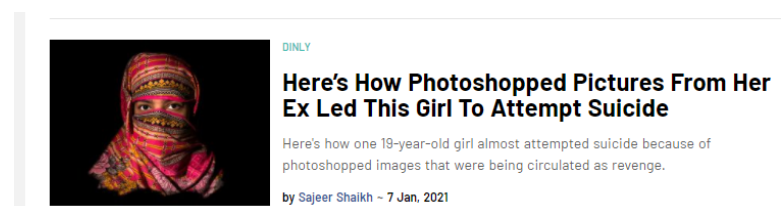
Figure 29

A *Mangobaaz* article issued on the poignant destruction of character caused to a young girl at hands of malicious blackmailing employs the use of an obscure image in its thumbnail. The absence of any site images or close up shots of the victim hints towards the website not having access to private details on the incident. This prompts writers to select already available images from the digital compilation of photos. The female subject in the thumbnail has no relation to the affected victim; however, as her forlorn gaze as a sign (Kress, 2010) accompanied by the bleak background set the

tone the article has predetermined, writers selected the ambiguous image to pair with the textual mode.

Figure 30

In much of a similar approach, *The Current* posted an article covering an episode of appalling learning space abuse. The thumbnail presents silhouetted figures of a child receiving corporal punishment from an adult. The selection of the image can be marked as obscure as the headline itself mentions the "attack" being committed with a "blade". It can be argued that as images from the crime scene, victim's injuries or the culprit being unavailable to the general public is the incentive behind the employment of the enigmatic visual mode.
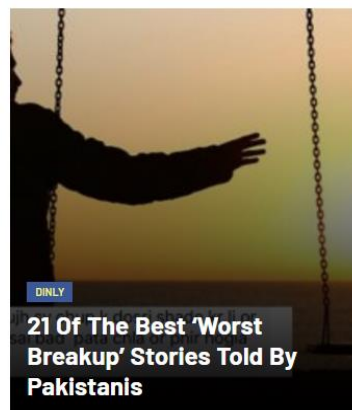
Figure 31

Lastly, a *Mangobazz* article also follows suit in its competitors' approach in selecting obscure images somehow correlating to their subject matter. In the headline above, "Breakup Stories" are advertised to the reader. Whereas, the thumbnail shows an out of frame subject reaching out while seated on a playground swing. As the topic at hand isn't focused on public figures or location, the writers are compelled to select

visual modes which correspond to their subject matter one way or another. The sunset view merging with the lonely portrayal silhouetted subject shown in the photo help in creating the adequate theme present within the headline, hence its use as the thumbnail. As mentioned previously modes can communicate a specific sign and influence the comprehension for specific individuals whether they blatantly clear in their approach or remain abstract (Kress, 2010).

4.3.3   Use of Concrete Modes

Deviating from the ambiguous meaning making means, writers are also habitual of employing visual modes clear in the purpose behind their selection. These images are inclusive of ones which accurately depict the subject matter of the corresponding articles, leaving behind no question regarding the purpose of their use as the writers' intentions are concretely apparent. Usually photos of characters involved in events, locations or components discussed within the articles are deliberately attached to create cohesion and drawing the reader's eye in a definite manner towards the news.

Figure 32

A *The Current* article above concerns an interaction between an Indian politician and a Pakistani comedian. The thumbnail consists of images depicting both parties involved in the state of affairs, leaving behind no ambiguity as to who the headline is referring to. In case any audience member is unfamiliar with the public figure names used within the headline, the thumbnail provides sufficient visual information to avoid any obscurity.

Figure 33

According to images accommodated in the thumbnail above, the *Parhlo* writer is assured in the visual approach operational while posting. The images portray both an illustration of a subject practicing the action of gaming as well as a team winning E-sports tournament alluding towards the cited "Benefits" connected with gaming. The inclusion of the winning ceremony is definite in its attempt to show the reader how in fact gaming can attribute to a successful career. This concrete selection of images shows the definitive meaning making capability of the writer.
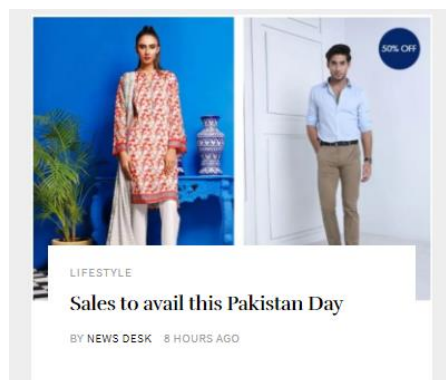
Figure 34

The Current, in a piece of writing dedicated to discounted shopping options, uses images occupied directly from various shopping websites. This gives followers a clear indication as to what kind of content is available to them once clicking the given link. A blue circle in the top right corner also solidifies what types of discounts and sales the article can suggest to the reader. This, yet again, is a visual display of images which has no ambiguous undertones and is clear in its intended and interpreted meaning.

4.3.4 Use of Color
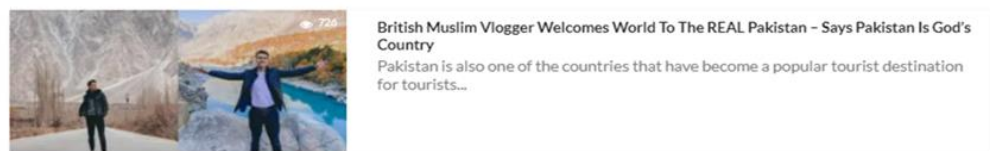
Figure 35

For maximum interest and clickability of articles, it is essential for media content cultivators to be aware of the trends and objects of appeal for their viewership. Images play a significant part in the interest building of internet users, attracting them to click on thumnails, leading them to articles, websites and videos pertaining to their interest. Prompting users to click on links, writers attach attractive imagery obtained from various sources that conincide with the contents of the textual article. Taking into consideration an article affiliated with travel blogging, the author of the piece is bound to select images which garner the most amount of attention from all kinds of audiences. Colorful images with eye-catching backgrounds and fascinating subjects are handpicked to add allure to the existing content piece. Kress (2010) signifies the importance of themes, color and frames through the use of which, creators and writers. In the sample above, with unknwon locations, icy whites of the snow contrasting with the cool blues of the water and a Muslim foreigner as the subject of succeed in automatically attracting an idle scroller's eye to the thumbnail and consequently, the article link.

Figure 36

In a different turn of events, the assembled thumbnail paired with the headline above posted by *Parhlo* is intended to lure in audience members with a passion for football and automobiles. By carefully selecting images clearly depicting the inviting subject matter, writers ensure their readership will access the article for more images

of the same regard. The infamous footballer along with the "Expensive" sports cars is bound to invite a certain niche of viewers interested in the subject matter. Much like before colors also play a vital role in the success rate of such thumbnail's chances of clicks as the flashing golden hue of the car displayed on the left has a greater influence on grabbing a casual reader's approval (Kress, 2010).

Figure 37

A video thumbnail posted by *The Current* continues the argument of attractive subjects as not only is the oversized font on the screen in striking colors of blue and yellow but also shows the video presenter in a corresponding blue shirt, creating a sense of cohesion throughout the image. However, the attraction to the thumbnail is not limited to colors only but also the subject matter behind the loud text. A close up shot of a plate of "Biryani" along with other various side dishes is without a doubt a source of appeal to a food loving viewer of the website.
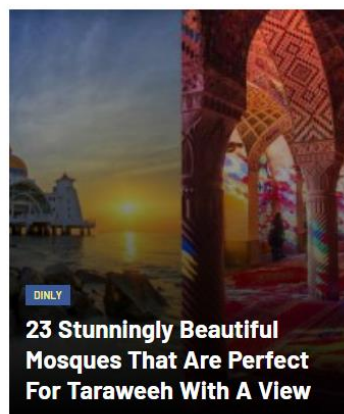
Figure 38

In a slightly varied regard, *Mangobaaz* shines light on "Beautiful" mosques appropriate for a believer to perform *Taraweeh* while admiring views. Looking at the thumbnail, the intention behind the writer's selection of images is abundantly

apparent as both photos amply boast sensational views and colors. From the mosque on looking the setting sun on the beach on the left to the brightly colored interior of the mosque on the right, *Mangobaaz* succeeds in engrossing the relevant audience into reading more about these unique locations. In conclusion, this section observed through the study of frames, colors and scenic imagery, how selective visual modes can help grasp reader's attention in a quick and effective manner.

4.3.5 Use Of Emoticons
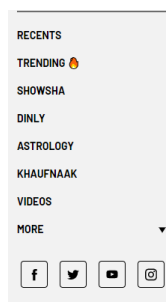
Figure 39

Emoticons are a staple in modern communication all across various platforms in the digital space, whether sent in private messages or in posts published using social media. Emoticons' primary function is to portray emotions in situations where textual modes are either incapable of conveying adequate feelings or take up too much space, hence they have a unique advantage over the outdated monolingual means of communication. Taking this into consideration, fresh content websites incorporate them into their headlines and titles. This allows the viewer's eye to be immediately drawn towards the colorful pictogram used in between the black and white text, which is exactly the purpose for which it is used by authors. In the image above, *Mangobaaz* made use of a "fire" emoticons in the navigation bar along with their section under which trending articles are posted. The bright red and yellow colors help draw reader's attention (Kress, 2010) and since a website visitor would be familiar with the use of the particular emoticons pertaining to something being popular, they would comprehend that articles published under the segment are being viewed by the masses, which further instigates a sense of intrigue.

Figure 40

The Current published a report on social media users posting humorous content in relation to a Pakistani politician and his revelations in an interview. Using one of the "memes" as the thumbnail allows integration of emoticons into the context. The vibrant red "broken heart" emoticons are attractive to the reader's eye which may result in them showing interest in the subject matter of the corresponding headline. Emoticons also adequately convey the emotions of "meme" in question as a reader, after successfully interpreting the tongue in cheek "sad" tone of the image, can decide whether or not the article is worth investing time in.

4.4 Textual Modes in Pakistani Content Websites

As any physical or cognitive concept grows and matures, it is subjected to countless changes and morphing. Such is the case with text and its many uses, whether adhering to the traditional, sometimes outdated vocabularies and expressions, or the comparatively fresher terminologies employed by the younger generations. Online media's growth has catapulted language and the structures, meaning and interpretations attached to it to another paradigm which is further elaborated in the forthcoming analysis. It has been observed that young Pakistani authors are accustomed to textual both reflecting ones already in social use and ones created independently in the context of online colloquial communication. This section discusses findings portraying modern creation of textual signs which are exclusive to new Pakistani online content websites.

4.4.1 Use of Internet Vocabulary

An aspect which sets young writers apart is their choice to approach a subject matter with open appreciation or critique. As there is a distance from neutrality when it

comes to content creation, as writers are liberated from political boundaries and express their standing and opinions on various topics without much scrutiny. In the forthcoming classification, it is coherent how Pakistani content websites approach news from all fields and genres sans objectivity or detachment from personal opinions and employ usage of various textual signs (vocabulary or capitalization for emphasis) to communicate their viewpoint on subject matters. Kress (2010) asserts that navigating and placing of signs in structures allows for interpretation of irony, humor, degrees and kinds of realism, fiction and facticity. Such instances of sign creation and manipulation are evident in data analyzed below.

Figure 41

Pakistani content websites, especially *Mangobaaz* and *Parhlo* are notorious for the use of vernacular language to describe events, whether of political or social background. *Internet vocabulary* is immensely notable in a majority of the websites' headlines which is foreseeable as a massive number of their audience are social media users intimate with the context and connotations associated with the selective vocabulary. Such an instance is the phrase "Brutally Trolled" (Mercilessly Ridiculed) which is made use of in copious amounts throughout plentiful headlines and captions. Another informal linguistic choice which can be observed is that of "Lame" to describe excuses made by the health minister. Regardless of the fact of endless vocabulary being at their disposal, these stylistic choices portray the intention behind the writers attempt to stoop to the level of their young impressionistic audience. Last attribute to be discussed here is the approach to the subject of news. Rather than focusing on breaking the news of the matter first, content websites choose to highlight reactions and feedbacks of people (primarily youth) regarding certain socio-political and socio-cultural events, particularly those given on social media. The purpose behind selection of specific lingo under use is made clearer by Kress' (2010) observation that communication has taken place only when a participant's attention has focused on some aspect of the communication as a prompt to respond to, which in

this case, writers use interesting vocabulary to increase the potential of interest in their headlines.

Figure 42

Continuing the argument regarding how content websites integrate colloquial language for a friendlier reader experience for their audience, the image above shows how social events are approached by the content creators. In the peruse of reporting unethical violation of standard operating procedures by celebrities during the Coronavirus pandemic, content website *Mangobaaz* opts for the headline "Dragged for Shamelessly Partying". The word *dragged* is once more an integration of internet slang as an abbreviated form of "dragged through mud" or humiliated and is something that is unique to the online space. Again, it must be reiterated that traditional media is restricted to formal ways of addressing matters especially those pertaining to public figures. However, online platforms being the "voice of people" are mostly concerned with how to report matters in palatable ways for optimal interaction by followers in comment sections or chances of sharing their articles across various social media platforms.

Thank You, Uncle Sargam! Pakistanis Mourn The Demise Of Legendary Farooq Qaiser

Figure 43

Not only does multimodal communication rely heavily on interest of receiver but also the sign-maker and how they arrange signs to communicate personal views and opinions (Kress 2010). As dealt with in the previous section of this analysis, Pakistani content writers are prone to adding personalized phrases or remarks, which are socially and culturally relevant to their audiences, in their headlines in order to appear more clickable for the general audience. This phenomenon is apparent in the manner in which writers address certain emotional driven topics at their disposal. Such is the case in the report concerning the passing a famous Pakistani artist. Instead of approaching the news head on, writers chose to dedicate a section of the headline as gratitude towards the famed personality, addressing not the man himself but the character he embodied on screen. This approach is abundant in the nontraditional stylistic choices of young Pakistani writers.

STOP Touching It! Twitter Schools PTI Minister For Risking Others Life While Infecting Their Masks

Figure 44

Kress (2010) emphasizes that text has graphic resources such as font, size, bolding, spacing, frames, color and punctuation marks as signs which have to be selected according to need of communication. In a manner comparable to the one examined above, content generating website *Parlo*'s writer addressed the news of standard operating procedure violence in a way which directly addresses the wrong

doers. By sizing up the word "STOP", the writer successfully forces attention towards the seemingly urgent matter along with the exclamation towards the end. As if personally speaking to the minister in question, the writer opts for direct language without the use of any quotations to show personal involvement in the situation where Twitter users are criticizing the same person.

Figure 45

Similarly, in an article covering the events of a Palestinian boy being gunned down by Israeli troops, *Parhlo* emphasizes the tragedy by drawing comparison between the graphic scene and world simply conversing about "PEACE" where it has no tangible effect on the war torn area. The capitalized word paired with exclamation mark at the end add a sense of urgency and scorn to the problem at hand as if the headline is directly protesting the touching scenario. Such semiotic means are employed to arouse emotion and impulse to create backlash in the reader.

Figure 46

Kress (2010) suggests signs are to be made, not used by their creator as they depend on not only the sign-maker's choice but also their interest. The portrayal of subjective interest is evident in the use of adjectives in headlines discussed. The image above displays yet another case of subjectivity in form of praise from the writer towards the newly engaged couple on whom they are reporting the news. The capitalized words "Adorable" contribute a personalized touch to a headline which would have been mass reported by many competitive news outlets. By emphasizing the fact that the article contains not just the news but also pictures and the claim of them being appealing, creates intrigue within the website visitors, prompting them to

click the link and exploring the article further. Such linguistic choices create a sense of fraternity between the composers and consumers of the content as if conversing about a matter of common interest. The headline below follows suit in much the same manner of describing matters in such a way that is most attractive to the reader and prompts a quick click on the headline.
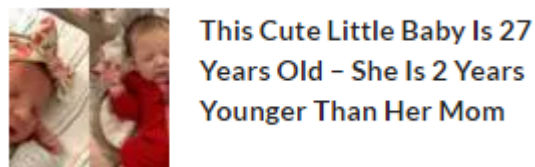
Figure 47

While discussing groundbreaking news of a mother bringing a child only two years younger than herself, *Parhlo* describes the child a "cute" to further tempt the reader to dive into the news about an already confusing matter. Instead of naming the child, writer addresses her as "This Baby" in a look-at-this manner reminiscent of the way someone would prompt a friend to see some new information they have to share.

Figure 48

The capitalized words "Hilarious" bring a human touch to the otherwise unemotive generic caption. As mentioned before, these customized remarks prompt a conversation between writer and reader which is further elaborated in the comment sections under the linked articles onn social media. Such an interactive reporting style is an uncommon occurrence where traditional media is concerned not only due to impersonal styles but also the sheer amount of news shared by the minute. By limiting their posts and targeting specific relevant matters only, content websites ensure maximum integration across their platforms in form of sharing and discussing.

Figure 49

To have an audience member click on an article, there has to be a percentage of interest pertaining to likes or dislikes of that particular reader. In order to engage readers in general news posted on a daily basis, writers have to find new ways to make their articles clickable. One such method which doesn't require much effort and also adds a personalized touch is the use of adjectives to describe the subject matter in an appealing way in the headline without revealing too much. The reader's level of investment in the situation is piqued and they are prompted to investigate more. Such a technique is illustrated in the article caption above in which the actors note to his wife is subjectively describe as "sweet" as an attempt to engross the content consumer.

Figure 50

In the same realm of utilizing descriptive language in headlines, *The Current* used the adjective "shocking" for the politician's fitness routine. This semiotic choice shows intentions of either genuine astonishment or just simply insinuating a

humorous undertone. Nevertheless, a reader feels obligated to click through the article to find more about the quote unquote shocking routine as described by the poster.

Figure 51

Carrying on with interactive style of reporting, news posted by *Parhlo* perfectly demonstrates how content creators like to include their followers in the discussion on the affair in question. First of all, an exclamation to start the headline is a semiotic device absolutely nowhere to be seen in traditional media as it is bound by word limitations. However, articles published in the digital space don't have to face these restrictions and hence are open to using excessive words to create interesting and catchier captions. Asking someone to "Wait!" while scrolling through social media where user can find the article is a luxury only available to these modern reporting platforms. Reading further through the headline, a question is asked to the audience as if expecting to hear an answer. The words "strike back" arouse a perception of an altercation which further intrigues the reader towards the details discussed within the article. Therefore, once again dramatizing public and social events in a gossip-like manner in headlines is common strategy for young writers.

Figure 52

Taking the argument further, *The Current* posted a link to video showcasing interaction between a journalist and officials. Contrary to utilizing adequate vocabulary the likes of "appreciate" or "laud" as used by traditional media, the writer elected to sensationalize the situation by claiming the Indian public were "in love" with the journalist. Further, the quotation "journalist with spine" can also be argued as being of unorthodox nature as "growing a spine/having a backbone" are colloquial idiomatic expressions usually not observed within professional spaces. Hence, choosing to refer such a quote is a freedom of expression primarily at disposal of online websites responsible for generating content.

Figure 53

The center headline reported by *The Current* in the image above reads "'Zardari memes' break the internet" which for someone who is not well versed in internet slang or how people interact in the online space, is next to impossible. Not

only is "memes" a phenomenon of presenting solely in the digital realm for the purpose of sharing humor but the phrase "break the internet" also pertaining to the process of going viral for being sensational. It is also an interesting finding of how this nontraditional headline is embedded between two comparably formal or "professional" journalistic reports regarding international achievements and sport entertainment news. This undeniably speaks for the unique nature of the sampled content creating websites and their unbound modern approaches towards the stricter restricted space of traditional journalism.

Figure 54

The Current also published a piece of writing on the incident of a local child being teased in school for wearing glasses and how Pakistani celebrities and public alike came to the rescue in form of supportive tweets and messages for the young boy. In the headline, the word "bullies" is a less formal way of addressing the taunting the child received in his learning environment. It can be argued that the word *bully* was added as mean to communicate in a childlike manner more suited to the preschool situation in question. Where many words could have replaced it for the sake of professionalism, the informality of the vocabulary creates a sense of sympathy and understanding within the reader as they recall personal experiences alike to the one discussed in the article.

Figure 55

The same incident was also featured on *Mangobaaz*'s homepage yet with a widely different approach. The headline is much wordier compared to *The Current*'s and directly addresses the reader. Claiming that the story of the 6 year old being "Bullied" in school and the response "The Internet" gave will melt the audience's "Cold Heart". This friendly banter like approach can only be seen in reference to these websites and their relationship with their followership.

Figure 56

Media, especially journalistic reporting, shoulders the repsosibilty of addressing news and headlines in a neutral and authentic light. Yet, many a times, a clear bias or side-taking can be recognized in the reporting style or addressing of said events. Media websites, run by "liberal" youth writers are no exception to this rule. In order to increase viewership and interactivity on their platforms, websites are prone to highlighting events in dramatic ways. Words like "lashes out" are put to use in the headline above. This section utilized Kress (2010) idea that signs are created and used for specific purposes. The constant re-making and re-evaluating of signs shines light on the writer's interest and decision of selecting one mode over the other. Therefore, display of interest and opinions is abundantly oberved through multimodal ways in headline samples thoroughly discuessed above.

4.4.2   Use of Questions

This section discusses how Pakistani content writers not only make use of signs to convey information but also arrange signs in a complex which instead elicits information from reader. The availability of comment sections, direct messaging and posting or sharing on social media has given online websites the chance to engage their readership in their interrogation. Thus, this analysis reveals the pupose of questioning as a textual is employed by content creators when they are inevitably eliciting a response from their audiences.

Figure 57

While covering the agitated condition Palestine faces, *Parhlo* asked the question whether the incident where Palestinians are "calling upon" the Pakistani army for assistance is legit or otherwise. Readers will find the answer only by clicking the link and watching the video as directed by the writer in the caption. Afterwards, a discussion can be triggered by the followers where they argue about the question at hand. Use of questions adds a new layer of communication demanded by the social context. (Kress, 2010)

Figure 58

Parhlo further investigates a circumstance concerning the demise of a local due to governmental negligence and after declaring the news in the headline, asks the question about the disassociation of said government. Though, this question is one directly asked to the ruling party and not the audience. By integrating the question, *Parhlo* demands an answer as to why this issue was not resolved in a timely manner.

Figure 59

In the same vein, *The Current* interacts with the readers using a question regarding an actor's predication for this career. The information relating to how he predicted it or otherwise will be detailed within the article which users can absorb and answer the question with an affirmative or negative. Such an opportunity is only possible where there is a live audience, and social media provides that live, constantly updating environment in which such questions can be freely asked.

Figure 60

Amidst narrating news pertaining to social media figures, *Mangobaaz* questions their audience whether they speculate the stars will get married or not. Similar to the contexts discussed above, audiences will be able to react to the news after reading the article and its information regarding the figures' personal lives. Afterwards, a consensus can be reached by the masses on social media on whether the

rumor has any legitimacy is just that, a rumor. Posting content on social media and its quick feedback allows writers to see which topics and genres engage the most amount of traffic which is something traditional printed is incapable of receiving in full clarity.

PM's meeting with pro-Tareen MPs: Hit or miss?

A group of lawmakers supporting Disgruntled Pakistan Tehreek-e-Insaf (PTI) leader Jahangir Tareen have met Prime Minister (PM) Imran

Figure 61

Using questions as headlines is not only limited to breaking news or the entertainment genre but can also be found in articles dedicated to political commentary. For the purpose of engrossing the reader in the puzzling conversation at hand, the writer invites their audience to join the conversation to arrive at a conclusion regarding the matter. The writer, in the detailed article, will discuss all the required points available for the discussion and prompt the reader to make a decision concerning the inquiry made in headline. This strategy prompts reader to investigate for themselves by scanning through the given information.

4.4.3   Use of Pronouns

Pronouns as a semiotic sign has an abundant use in the stylist choices appointed by content creators particularly in the digital space regardless of the section the article is published under. The articles in question are from the genres of entertainment to ones pertaining to social issues. While analyzing the collected data from the three sampled content generating websites, the use of pronouns as a textual mode, especially second person pronouns used for addressing the reader, became decidedly obvious.

Figure 62

Mangobaaz uses second person pronouns to advise head on regarding their health. It must be noted where there are numerous indirect and quote unquote professional ways of approaching the medical subject. *Mangobaaz* instead takes the friendlier route to bring their reader's attention towards the issue. Creating an environment where the news feels like a two way conversation rather than just another headline, content creating websites form a cordial relationship with their followership as they shape their sentences in a more conversing-like manner unlike their traditional outdated counterpart.
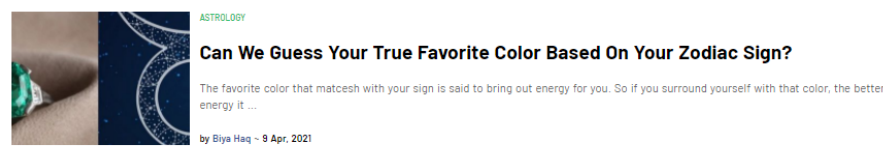
Figure 63

Mangobaaz once again appoints the use of pronouns, this time not only employing them for the reader but also for themselves. In an interesting state of events, the news reporting website can be seen appointed a personality to join a conversation with the audience. The humanization of cooperation for the sake of interacting with followers in the online system is not a new discovery but is a tactic employed by many companies and brands in order to relate to their audience and product consumer. Taking inspiration from various aforementioned companies' social media stratagem for endorsement, *Mangobaaz* utilizes human pronoun "We" for itself while "Your" refers back to the audience member wishing to know more information regarding their zodiac sign. To reiterate, the headlines are written in such a manner which reflects how a couple of friends would converse on the given matter and is not an informational caption which would otherwise reveal a piece of information further explained in the article, instead, a question is asked for which the answer can only be found within the body of the article after clicking.
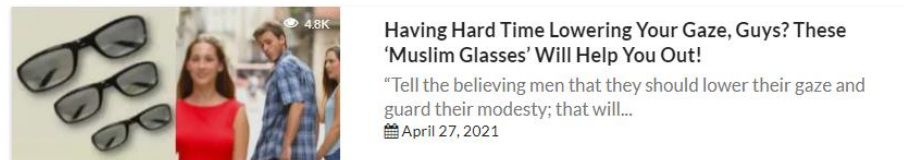
Figure 64

In much the same way as *Mangobaaz*, *Parhlo* uses pronouns to ask their audience a question about having difficulty regarding modesty as Muslims. The headline calls out the male audience members with not only the uses of "Your" and "You" as meaningful semiotic modes but the integration of the linguistic unit "Guys" narrows down the target further. The informal, almost casual, nature of addressing their readers in relation to the lighthearted subject matter must be noted here as to how it deviates from a structured formal headline from a traditional news reporting outlet. With both strategies combined, *Parhlo*'s headline reads in such a way which is unseen and completely unique from that of the orthodox variety of journalism which would report on the invention of the glasses in the news as straightforwardly as possible.
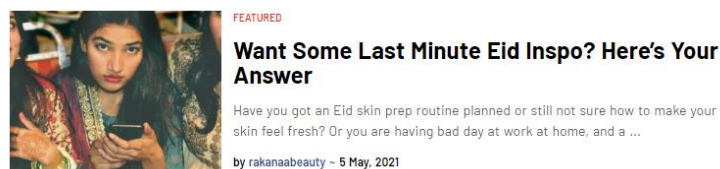
Figure 65

Lastly in the category of pronouns is another headline by *Mangobaaz* once more asking a question to its audience member regarding fashion inspiration. In a manner reminiscent of fashion magazines and blogs, the writer phrases the headline in an eye-catching way which would intrigue the relevant audience member struggling with the inquired issue and answering the question in a simple affirmative or negative, prompting further action of ignoring or clicking the given link. The use of "Your" shows how writers enjoy talking to audiences head on instead of indirectly claiming that they have information to share. This strategy sets apart the online content websites and their modern approach to the same old topics from the world of traditional media which is limited in its strict restriction of what is acceptable content and manner of addressing and what is crossing the line of professionalism. It is found

that through numerous ways, online media breaks the bounds traditional media has set and looks for countless fresh methods to approach outdated content in manner more appealing to a much younger audience as compared to aged printed media.

4.4.4 Use of Hashtags and Abbreviations

As the sampled content websites originated in the digital space, it is an ingrained attribute that they will adhere to means which convey meaning only within the sphere of electronic media. Thus, authors have been observed integrating abbreviation of colloquial phrases and hashtags pertaining to certain events or issue taking place on various social media platforms.

Figure 66

Beginning with hashtags, numerous articles dedicated to online movements integrate the related hashtags into the headlines and sometimes even the thumbnail. The creation of this textual sign can only be observed in online media as the phenomenon of hashtags itself is only applicable in digital devices and networks. In the aforementioned headline, #SaveRestaurantIndustry is used in the *Parhlo* headline for multiple purposes. One intention is to convey to the audience the news that this is an ongoing petition on the internet if it is something they might wish to take part in or find discover more information about by reading the article. Secondly, it's used in creating a meaningful suitable title for the article and lastly as a means for audiences to explore the movement more as a hashtag is sharing services which link relevant pieces of information and images with just one click. By adding the hashtag within the article, authors are giving readers the opportunity to explore other pieces of information posted by various sources. Kress (2010) acknowledges the adaptation of signs in various contexts, including digital, hence digital features such as hashtags also find themselves appointed as meaningful signs in the process of communication.

#IndiaNeedsOxygen & Pakistanis
Can Feel It – Send Love & Prayers
For Their Neighbors

Figure 67

Similarly, *Parhlo* combines a hashtag and its subject matter to bring attention to a certain campaign taking fruition on social media. #IndiaNeedsOxygen was a trending hashtag during the rise of the Coronavirus pandemic and became a globally shared phenomenon after updates and photos regarding various incidents were shared online using the hashtag mentioned above. Consequently, when reporting on the use of the hashtag and messages posted under it by Pakistani social media users, it is necessary to add the hashtag in the article title as it brings attention to the movement, people and their contribution to the cause.

Figure 68

Figure 69

The last exclusive strategy employed by Pakistani content creating websites is their incorporation of abbreviations into their headlines. Preexisting signs have been taken and adapted to new situations in a manner which is understood by the newer

audiences and suit their communicational needs. It must be noted here that these abbreviations do not in fact derive from names of departments, companies or organizations but from everyday colloquial phrases. For instance, both articles exemplified above have been taken from *Parhlo* and the use of semiotic mode "*OMG*" which is a derivation of the exclamatory phrase "*Oh My God*" is apparent. The abbreviation is a mode through which surprise or shock can be expressed in a limited number of linguistic characters. Such strategies allow writers to include more information in the otherwise lengthy headline and catch attention of readers who will understand and relate with the author's sentiments.

4.5 Conclusion

This chapter discussed the findings of the study in respect to translanguaging theory as presented by Wei (2017) and social semiotics theory as explained by Kress (2010), keeping in view the research objectives and questions. The analysis found that Pakistani digital content writers employ various translingual techniques which include labeling and naming of various Urdu and Arabic titles. They also utilize the use of multiple languages to portray and grasp interest by integrating personal values, both religious and political. Findings also show the formation oof interest through trendy buzzwords by combining words two languages (Urdu and English) and addition of catch-phrases from Urdu into English-centric articles.

Multimodal analysis section found that writers employ use of visual modes in form of thumbnails for their articles. Although this practice is not new and has been in use before, Pakistani content creators find unconventional ways to make their thumbnails differ from other websites. Use of vibrant color, arrangement of images, calculated, obscure and concrete visual selection helps differentiate various meaning-making strategies employed by writers and the intention behind them.

Finally, various ways in which writers address and interact with their audiences have been identified. Use of question and pronouns showed how writers can directly address their readership and get feedback through comments and tagging on social media. Next, study found that because content writers target younger audiences, they are prone to using buzzwords, hastags and colorful emoticons to grab reader's attention. Findings of the study are discussed in a systematic way in the forthcoming   chapter.

CHAPTER 5

5. CONCLUSION

5.1 Introduction

Pakistani content creating websites have risen in online popularity significantly in the past few years, with the leading names including those of *Parhlo, Mangobaaz* and *The Current.* As the websites originate from within the Pakistan, a multilingual country diverse in its varieties of languages, it is to no surprise that these languages find their way into monolingual discourse in the online space. Such is the case with content websites where although most of the content is written primarily in English for widespread reach of articles to audiences from various backgrounds, local and regional language influences take over. Not only do local languages interfere in the meaning making strategies of young online creators, use of religious and cross-cultural influences were also noticeable throughout the analysis. These modern approaches to reporting and journalism challenge the orthodox monolingual varieties as language speakers around the world, belonging to an assortment of languages cultures, interact closely within the online space. Hence, it must be acknowledged that with the growing demand in multilingual and multicultural media, Pakistani content generating websites are crossing the threshold into contemporary means of communicating meaning and information

Moreover, the study focused on social semiotics of the sampled websites to observe how multiple sources whether visual or textual are employed and interpreted by writers and their audience. It is crucial for the success of media outlets that their articles and reports are not only entertained by readership, but a following is created online by constantly maintaining the level of interest people take in the subject matters. Since websites are inherently multimodal due to the availability of a plethora of images, videos, sounds, GIFs (Graphics Interchange Format), emoticons and much more, social semiotic research shows extensive results. Pakistani content websites also share this diversity in their repertoire of resources for meaning making and transferring information and since the platforms are run by young individuals unrestricted to the traditional norms of journalism, numerous unique scenarios have surfaced during the analysis which have been further elaborated in the findings below.

5.2 Findings

The research proposed questions regarding multimodal sources as utilized by the independent writers and their translingual approach towards communication Through extensive research of headlines published between the months of March and May of 2021, several discoveries have been made content creators and modern approach to communication while striving in a media industry otherwise restricted to traditional, widely acceptable means of delivering information. The first research objective and question relates to multimodal sources employed by Pakistani content websites to convey meaning, information and interest. Kress' (2010) assisted in identification of various textual and visual modes throughout the sampled data.

Kress' (2010) explanation that every mode can communicate different meaning and influence the comprehension for specific individuals helps to break down visual modes into themes as interpreted by various common features found within the modes to invoke certain reactions from readers. The first category of Calculated Modes showed how writers purposefully employ visual modes which prompt selective and intended responses from readers as these modes to hold certain power or affordance in particular contexts (Kress, 2010). Next, as noted in the section of Obscure Modes, writers prefer using obscure images when there is a deficit or unavailability of recorded images in relation to the news coverage. It presents an argument that the visual modes contain copious amount of recognizable meanings but at the same time are ambiguous and are commonly left to interpretation. Further, the Concrete Modes section discussed images which accurately depict the subject matter of the corresponding articles, leaving behind no question regarding the purpose of their use as the writers' intentions are concretely and objectively apparent. Next, visual modes were observed through the study of frames, colors and scenic imagery, how selective visual modes can help grasp reader's attention in a quick and effective manner as previously theorized by Kress (2010). Therefore, while taking social semiotics theory into consideration, a conclusion is drawn that Pakistani content writers employ various visual signs to convey certain ideas, views, information and as means to retain interest in their readers as discussed in categories above.

Next, textual modes in Pakistani content websites are discussed which include significant findings pertain to the integration of internet vocabulary in articles uploaded. Authors were observed using colloquial and informal *internet vocabulary*

such as "'Zardari memes' break the internet", "Brutally Trolled" and "Dragged" in order to create a sense of fraternity between the content producers and consumers. Similarly, emotional and personalized headlines such as "Thank you, Uncle Sargam!", along with use of subjective adjective like "Adorable", "Cute", "Hilarious" and "Sweet" create a communal space where readers and writers can share opinions and views on certain contents. Emphasis in form of capitalization like "STOP" and "PEACE", along with punctuation such as exclamation marks was utilized in sampled headlines creating subjectivity and opinioned undertones in reporting style. Such subjectivity is not commonly found in traditional media which opts to deliver news in utmost objective and straightforward manner. This section utilized Kress (2010) idea that signs are created and used for specific purposes. The constant re-making and re-evaluating of signs shines light on the writer's interest and decision of selecting one mode over the other. Therefore, display of interest and opinions is abundantly oberved through multimodal ways in headline samples.

In addition to this, use of pronouns as signs to directly address audience and themselves as "you" and "we", writers bridge the gap found in audience feedback in traditional media. By identifying themselves and tangible people, websites overcome the conception that they are merely a company, but also writers with perosnal views and ideologies. Similarly, asking audiences direct questions allow for a two-way conversation to occur as when articles are posted through social media, writers have the opportunity to interact with readers and get answers to the questions asked in headlines. Lastly, numerous hashtags like #SaveRestaurantIndustry and #IndiaNeedsOxygen for linking of articles to pertinent issues, fire and heart emoticons for expression of emotions otherwise incapable through textual modes and abbreviations like "OMG" draw the conclusion that writers take full advantage of the digital space and include such trending features which are relavant to their audiences' interest.

The second research objective and question bring up the idea of how translingual communication challenges the outdated monolingual variety. As translanguaging allows speaker to adapt their language practices in their environment and to partake in culture-specific situations (Wei, 2017), integration of various quoted sayings in local language of Urdu were scattered throughout the collected data. Urdu quotes like *"Abbu Ko Kahein School Band Kardein"* (Ask Father to Close

Schools),*"Ja Tujhe Maaf Kiya Mera Mobile Cheennay Walay"* (My Mobile's Snatcher, I Have Forgiven You), *"23-25 Tak Ke Larkay Bhai Lagtay Hain"* (I Think of Guys Who Are 23-25 As My Younger Brothers) and *"Aamir Bahir Niklo"* (Aamir, Come Outside) solidifies the claim that translanguaging theory allows humans partake in multiple resources including languages to convey meaning and grasp attention as websites continuously employ its usage. From referring to public figures to public reactions, article headlines made use of direct quotations in Romanized Urdu, creating an eye-catching caption set apart from others reporting on the same issue. This allows Pakistani writers to combine local happenings in their true essence through language which creates a communicational context specific only to Pakistanis who understand the complexities of both languages employed by the writer.

Next, translingual modes were identified in the manner in which websites did commentary. Because incorporation of translanguaging makes a social space for multilingual speakers allowing them to express their values and principles (Wei, 2017), writers employ its use to show political and ethical standings. Unique translingual satirical and spiritual approaches were observed in website *Parhlo*'s headline *"Ye Tou Hona Tha!"* (This Had to Happen!), alluding towards the idea that young writers are not fearful of traditional boundaries and openly practice freedom of expression when reporting sensitive events. Similarly, the inclusion of *Mangobaaz*'s*"Zor Ka Thappar"* (Hard Slap), *Parhlo's "Kia Bashar Ki Bisaat, Aj Hai Kal Nahin"* (What is a Man's Worth, It's Here Today Not Tomorrow) and use of *"SubhanAllah!"* (Praise be to Allah) in headline show how a writer's opinions and philosophy can be evident through their use of various languages (Wei, 2017).

Names and labels originating from Urdu and Arabic were also found throughout numerous headlines and titling of sections of the homepage in Urdu or in mixed variety of Urdu and English. *Mangobaaz* utilized this freedom in a unique way by using new or pre-existing expressions borrowed from Urdu into local variety of spoken English as evident in titles on the website like "*Showsha, Dinly, Khaufnaak* and *Aur, Aur Aur*". *Parhlo* also follows suit and labels their news segments as *"Des Pardes"* and *Deen & Duniya"*. The integration of such translingual modes is backed up Wei's (2017) arguement that multilinguals do not think in a unilingual manner and are only practicing singular use of language for a particular stretch of time as demanded by the situation. Aforementioned trendy buzzwords allow writers to create

a contemporary space for their readers by borrowing words and expressions which are relevant to the time of publishing. Translingual referring to titles of religious entities or names of entertainment media from Arabic or Urdu is also observed in headlines including titles such as *"Rehmatul-Lil Alameen"*, *"Ruet-e-Hilal"*, *"Hajr-E-Aswad"*, *"Burqa"*, *Iftar"* and *"Jinn"*. Kress (2010) and Wei (2017) both identify that meaning-making modes shift according to the social and cultural needs of the speaker and the context in which communication occurs. Aforementioned cases of translanguaging assure that multilingual modes of communication allow for meaning-making in such a way that is impossible through monolingual variety as it borrows heavily from socio-cultural contexts of speakers and their communicational abilties and requirements. Writers opt to utilize vocabulary in its original form and shy away from translation as the practice of translanguaging allows them to celebrate their cultural complexities in a linguistic setting without conforming local entities to global standards unnecessarily. Conclusively, it is observed that the creative youth of Pakistan break the outdated mold of merely acceptable ways of conversing and sharing, creating new and changed strategies for gaining followership and retaining interest by freely practicing visual and textual (translingual) modes as per need and desire without being coerced by global standards.

5.3 Limitations of the Study

The scope of study was directed towards the independently owned digital journalism startups operating within Pakistan, hence the sample was limited to major websites with a substantial online following such as *The Current, Parhlo* and *Mangobaaz.* It is also limited to the theoretical view of social semiotics (Kress, 2010) and translanguaging (Wei, 2017). The analysis only investigated how young writers are making meaning in the entertainment media world through multimodal approaches while mixing languages. Data from websites was collected across March, April and May of 2021, hence findings are only applicable to the contents produced and published on the websites during this time period. Finally, due to location and context of sample being limited to that of Pakistan, its languages and socio-cultural norms, generalizations cannot be made in regards to independent news outlets of international status.

5.4 Recommendations

As this study pertained to how young Pakistani content generators produce and spread media through multimodal and multilingual methodologies to audiences from all varieties of local backgrounds, further researches can broaden the concept in ways proposed as follows:

1. Videos uploaded on content websites can be approached through language or visual analysis to depict how they deviate from traditional verbal varieties available on broadcasting channels.

2. As this study focused solely on website interfaces, further studies can investigate how content creating websites engage reader on social media platforms with use of captions, images, videos and links.

3. Interaction of Pakistanis with international content platforms is another variant which can be explored to study how Pakistanis represent themselves across digital borders as compared to local presentation of self.

4. Content websites generate copious amounts of data on a regular basis thus corpus and content analyses of this data can examine which topics of discussion are most often approached by writer and ones which boast the most amount of click and views from audiences.

5.5 Conclusion

This research paper aimed to bridge the gap of identifying various multimodal sources employed by Pakistani content websites to convey meaning, information and retain interest. it also answered the question whether translingual communication challenges the traditional English-centric monolingual modes of conversing. Through application of Kress (2010) theory of social semiotics and Wei (2017) theory of translanguaging, numerous modern means of communication were observed throughout the sampled headlines from Pakistani content websites. It is important to note that this approach had not been applied previously to Pakistani websites; hence this study provides a new insight into the communication practices of young Pakistani writers. This study contributes to the understanding the meaning-making is not inherently monomodal or monolingual but in fact is more complex and layered. Pakistani websites were found using multimodal and translingual varieties of meaning-making devices in order to

retain interest, convey meaning and information and finally, build a substantial online following by employing contemporary conversing techniques which suit the socio-cultural contexts and general interests of their audiences.

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APPENDIX

'Abbu Ko Kahein School Band Kardein' – Students Urge Actress Tara To Convince Her Father Shafqat Mahmood	'Ja Tujhe Maaf Kiya Mera Mobile Cheennay Walay' – Hira Mani's Message To Robbers
Figure 1	**Figure 2**
'23-25 Tak Ke Larkay Bhai Lagtay Hain' – Kinza Says Her Husband Should Be 6 Years Older Than Her	'Aamir Bahir Niklo' – Hania Khan Creates 'Tamasha' At Liaquat's Karachi Office, Hurls Abuses At Him
Figure 3	**Figure 4**
Yeh Tou Hona Tha! France Advises Citizens To Leave Pakistan After Serious Threats	People Are Concerned For TikTok Star Hareem Shah After She Gave A Zor Ka Thappar To Mufti Qavi
Figure 5	**Figure 6**
Deen & Duniya — 'Kia Bashar Ki Bisaat, Aaj Hai Kal Nahin' – Young Boy Dies While Playing Cricket In Karachi. In Pakistan's teeming port city of Karachi, in the holy month of Ramadan, Muslim boys fast... May 5, 2021	SubhanAllah! A Pigeon Displays The Act Of Sujood In Mataaf Area Around Kaaba. "Have you not seen that to Allah prostrate all those in the skies and all those... January 20, 2021
Figure 7	**Figure 8**

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Never-Seen-Before Close-Up Photos Of 'Hajr-E-Aswad' Capture Stunning Details	'Burqa' Ban Just A Proposal, Claims Sri Lanka After Criticism From Pakistan
Figure 17	**Figure 18**
Policeman Who Was Ran Over By A Car Dies – His Old Video Happily Distributing Iftar Goes Viral! 📅 May 12, 2021	DINLY The Ramazan Abu Cried Jinn: Abu's Jinns Exclusive Story (Part 4) The following story about the Ramazan abu cried jinn is based on true events. Here is part four of this four-part series by Abu's Jinns by Abu's Jinns ~ 2 May. 2021
Figure 19	**Figure 20**
LIFESTYLE Bride in Mardan asks for Rs 100,000 worth of books as 'Haq Mehr' BY NEWS DESK 1 DAY AGO	3 5 best moments from 'Chupke Chupke'
Figure 21	**Figure 22**
'Dil Na Umeed Toh Nahi' actor shares casting couch encounters that 'broke' her BY NEWS DESK 3 HOURS AGO Dil Na Umeed Toh Nahi actor Saba Bukhari has opened up on her...	240 Another Madrasa Teacher Mercilessly Beats A Minor Boy – Video Goes Viral On Social Media! WARNING: Some viewers may find the content of this story disturbing. Viewer discretion is advised. A... 📅 March 11, 2021
Figure 23	**Figure 24**
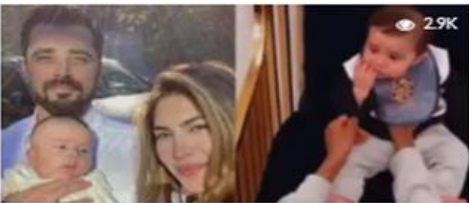
Ahmed Ali Butt's Weight Loss Transformation Will Not Only 'Shock' You, It Will 'Inspire' You	Pakistanis Can't Stop Savagely Trolling WhatsApp Headquarters After The New Privacy Policy Pakistanis are trolling WhatsApp Headquarters after the new privacy policy was launched by the company recently. by Noor ~ 12 Jan, 2021
Figure 25	**Figure 26**
Was This Young Man Really Thrown On A Roadside After Kidney Removal? Here's The Truth!	WATCH: Hamza Ali Abbasi & Wife Under Fire For Child Labor After This Video Emerges
Figure 27	**Figure 28**
DINLY Here's How Photoshopped Pictures From Her Ex Led This Girl To Attempt Suicide Here's how one 19-year-old girl almost attempted suicide because of photoshopped images that were being circulated as revenge. by Sajeer Shaikh ~ 7 Jan, 2021	NATIONAL Swat teacher attacks 3-year-old with blade to postpone student's sister's wedding
Figure 29	**Figure 30**
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British Muslim Vlogger Welcomes World To The REAL Pakistan - Says Pakistan Is God's Country Pakistan is also one of the countries that have become a popular tourist destination for tourists...	LIFESTYLE He Loves The Speed!-Cristiano Ronaldo's Expensive Car Collection
Figure 35	**Figure 36**
THE CURRENT WALA REVIEWS BIRYANI JAANI, LAHORE	DINLY 23 Stunningly Beautiful Mosques That Are Perfect For Taraweeh With A View
Figure 37	**Figure 38**

Khyber Pakhtunkhwa Health Minister Taimur Khan Jhagra Is Getting Brutally Trolled For His Lame Excuse For Not Following ...

Khyber Pakhtunkhwa Health Minister Taimur Khan Jhagra was caught violating SOPs himself and the trolling is next level.

by Noor ~ 1 May, 2021

Figure 39

SHOWSHA

Pakistani Celebrities Are Being Dragged For Shamelessly Partying During The Ongoing Coronavirus Third Wave

Figure 40

Thank You, Uncle Sargam! Pakistanis Mourn The Demise Of Legendary Farooq Qaiser

Figure 41

STOP Touching It! Twitter Schools PTI Minister For Risking Others Life While Infecting Their Masks

Figure 42

Israeli Troops Kill A Palestinian Boy By Shooting Him In Stomach & World Talks About PEACE!

Figure 43

DINLY

Saboor Aly And Ali Ansari Got Engaged And The Pictures Are ADORABLE

Saboor Aly and Ali Ansari are both known names to the people of Pakistan and are both incredibly talented actors. Now, they're engaged!

by Sana Yasmeen ~ 1 May, 2021

Figure 44

This Cute Little Baby Is 27 Years Old – She Is 2 Years Younger Than Her Mom

Figure 45

DINLY

Indians Watched Pakistani TikTok & Their Reactions Are HILARIOUS

A group of Indian social media influencers led by a famous YouTuber, Tanmay Bhat, reviewed the TikToks made by the Pakistani TikTok. Read on

by Noor ~ 24 Apr, 2021

Figure 46

Humayun Saeed celebrates wedding anniversary with a sweet note for wife	EXCLUSIVE: A lookback at Fawad Chaudhry's shocking fitness routine
Figure 47	**Figure 48**
Wait! Did Mashal Khan Just Strike Back At Ali Ansari By Flaunting Her 'Engagement' Ring?	VIDEO: Indians fall in love with Pakistani 'journalists with spine' over press conference boycott video
Figure 49	**Figure 50**
RFAK dedicates Lifetime Achievement Award to Pakistani citizens 'Zardari memes' break the internet Mohammad Wasim denies rumours of rift with Misbah-ul-Haq, Babar Azam	Celebrities cheer for little Musa who refused to wear glasses because of bullies
Figure 51	**Figure 52**
6 Year Old Musa Was Bullied In School So His Dad Asked The Internet For Help & The Response Will Melt Your Cold Hea... The internet sure does restore my faith in humanity at times. Recently, the story of 6-year-old Musa did the same. Read on by Sana Yasmeen ~ 1 May, 2021	Firdous Ashiq Awan lashes out at talk show host, guests
Figure 53	**Figure 54**

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Yasir Bashir, First Pakistani-American Appointed Assistant Chief Of Police In US	Pakistan Is Proud Of Fahad Mustafa For Donating Rs2m For Hindu Toddler's Life-Saving... 📅 May 14, 2021
Figure 61	**Figure 62**
Pakistanis Are Showing Support For India During Their COVID-19 Crisis Pakistanis have taken to social media to show love and support for Indians, who are currently going through a severe outbreak of COVID. by Arsh Khan - 25 Apr, 2021	Pakistanis, These Are The Most Popular Baby Names In 2021 Here is a list of the most popular baby names to take over the year 2021 but beware! Some of them would be quite 'dangerous' for you to know. by Sana Yasmeen - 2 May, 2021
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Figure 65	**Figure 66**
Having Hard Time Lowering Your Gaze, Guys? These 'Muslim Glasses' Will Help You Out! "Tell the believing men that they should lower their gaze and guard their modesty; that will... 📅 April 27, 2021	Want Some Last Minute Eid Inspo? Here's Your Answer Have you got an Eid skin prep routine planned or still not sure how to make your skin feel fresh? Or you are having bad day at work at home, and a ... by rakanaabeauty - 5 May, 2021
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#SaveRestaurantIndustry: Restaurant Staff Seeks Govt's Help To Support Families Amid COVID Curbs	#IndiaNeedsOxygen & Pakistanis Can Feel It – Send Love & Prayers For Their Neighbors
Figure 69	**Figure 70**

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